THE ART OF Reading and Writing *ENGLISH*:

OR,

The Chief Principles and Rules of *Pronouncing* our *Mother-Tongue*, both in Proſe and Verſe; with a Variety of Inſtructions for *True Spelling*.

Written at firſt for Private Uſe, and now Publiſhed for the Benefit of all Perſons who deſire a better Acquaintance with their Native Language.

By I. WATTS.

Extera quid quærit, ſua qui vernacula neſcit?

Engliſhed thus:

Let all the Foreign Tongues alone,
Till you can ſpell and read your own.

The Second Edition.

LONDON:

Printed for JOHN CLARK, *at the* Bible *and* Crown *in the* Poultry, *near* Cheapſide; EM. MATTHEWS, *at the* Bible *in* Pater-noſter-row; *and* RICHARD FORD, *at the* Angel *in the* Poultry, *near* Stocks-Market. M.DCC.XXII.

BRITISH MUSEUM

TO

Mrs. SARAH,
Mrs. MARY, and } ABNEY.
Mrs. ELIZABETH

Daughters of Sir THOMAS ABNEY Knt. and Alderman of *London*.

My Honoured Young FRIENDS;

WHEN it pleaſed God to afford me the firſt Degrees of Releaſe from a long and tireſom Weakneſs,

I thought myſelf bound to make my beſt Acknowledgment of that uncommon Generoſity and Kindneſs of your honoured Parents, by which I was firſt invited into your Family, and my Health began to be reſtored. Nor could I do any thing more grateful to them, nor more pleaſing to myſelf, than to offer my Aſſiſtance in ſome part of your Education, while I was uncapable of more publick Work.

I began therefore at the firſt Principles of Learning, that I might have Opportunity to correct any leſſer Miſtakes of your youngeſt

youngeſt Years, and to perfect your Knowledge of our Mother-Tongue: For this purpoſe, when I found no *Spelling-Book* ſufficient to anſwer my Deſigns, I wrote many of theſe *Directions*; but my Health was ſo imperfect, that I was not able, at that time, to tranſcribe and finiſh this little Book, which was deſigned for you.

Thus it lay by neglected ſome Years, till a Charity-School aroſe at *Cheſthunt* in *Hertfordſhire*, raiſed and ſupported by the diffuſive Goodneſs of your Family, in concert with the pious Neigh-

bourhood. Then was I requeſted, and even provoked to put the laſt hand to this Work, for the better Inſtruction of the Children that were taught there; tho I muſt confeſs it has grown up, under my Reviews of it, to a much larger ſize than I ever intended.

But, *Ladies*, I take the freedom to make you my ſole Patroneſſes in this Affair; for I ſcarce know any thing elſe that can effectually defend me, for laying out ſo many Hours in theſe Rudiments of Learning, but a Deſire to be made uſeful in leſſer Services, while

while I am cut off from greater; and the Duty of Gratitude to an excellent Houſhold, where ſo many Years of my Affliction have been attended with ſo rich a Variety of Conveniences and Benefits: And now I ask your leave to offer it to the Publick.

May the valuable Lives of Sir *Thomas Abney*, and his honoured Lady, be prolong'd as Bleſſings to the World; while the Kindneſs they have ſhown me, is ſignally and plentifully rewarded from Heaven with Bleſſings on all your Heads: And may the little ſhare I have had in aſſiſting your Education be

be improved, by Divine Providence and Grace, to your Temporal and Everlasting Welfare. So prays

Your Affectionate Instructor,

And Obliged

Humble Servant,

Theobalds in *Hertfordshire*,
July 31. 1720. I. Watts.

THE

THE PREFACE.

THE *Reader is briefly informed in the* Title-Page, *what is the general Deſign of this little Book, and who are the Perſons that may hope to profit by it. The* Dedication *ſufficiently acquaints him with the Occaſion of this Compoſure: And ſince Cuſtom has taught the World to expect a word or two of Addreſs in the firſt Leaves of a Book, it ſhall be the Buſineſs of the* Preface *to offer a few things which relate to the* Methods *of teaching to read and write* Engliſh, *and to declare a little more particularly, what may be expected from this Attempt.*

My

My learned Friends will easily forgive me, that I did not write for them, who are fitter to be my Instructors, in a Science which has never been my profest Business: I expect rather they will reprove me for descending from nobler Studies, to employ my Thoughts on so mean a Subject. Now, if I had a mind to flatter my Ambition, I would call in several Great Names to answer for me. Shall those renowned Divines and Mathematicians, Bishop Wilkins, *and Dr.* Wallis; *shall* Milton, *that noblest of Poets, and* Ray, *that pious Philosopher, busy themselves in Grammars, and Dictionaries, and Nomenclatures, and employ their Meditations on Words and Syllables, and that without sinking their Character? Then surely I may tread in their Steps, and imitate such Patterns, without Disgrace.*

But I will content myself with a much plainer Apology, and confess to the World that I think nothing of this nature too mean for me to lay out a few Weeks of my Life upon, for the Service of a Family, to whom, under God, I owe that I live: For when I had survey'd

Gram-

Grammars *and* Spelling-Books, *for this Service, I found none of them perfectly anſwer my Deſign; that is, to lead* Engliſh *Readers into an eaſy acquaintance with their Mother-Tongue, without conſtraining them to acquire the Knowledge of other Languages. And tho I did not ſet myſelf at firſt to write theſe Directions for the Publick, yet, ſince they are written, ſurely I may offer them to the World without Offence.*

'Tis not my Ambition, by this Compoſure, to ſupplant the Primer, *or the* Spelling-Book. *This Book was not written to ſtand in their ſtead; yet ſince it lies naturally in my way, I will venture to ſpeak my Sentiments concerning the beſt way of compoſing them.*

'Tis the Cuſtom of common Spelling-Books, *in the* firſt Part *of them, after the Letters, to join Conſonants and Vowels together in various Forms; then to make Tables of common Words, of one, two, three, and more Syllables: After theſe, they place Catalogues of Proper Names, dividing them all into their diſtinct Syllables; and I think this Method is happily and judiciouſly contrived*

trived for the Eaſe of the Teacher, and the Profit of the Learner.

In this Part, all the Words ſhould be ranged in diſtinct Tables, according to their Accents on the firſt, ſecond, or following Syllables; and the Conſonants which are pronounced double, ſhould have a double Accent upon them, as Mr. Dyche *has contrived, and Mr.* Munday *has ſince improved.*

At the End of this firſt Part *of the Book, three or four Pages would be ſufficient juſt to tell the young Scholars briefly, which are* Vowels, *which are* Conſonants, *which are* Diphthongs; *and to teach them the common Stops of* Comma, Colon, *and* Period, *with the Marks of the* Ten Figures, &c. *till they grow up to be fit for a fuller Acquaintance with all theſe things.*

But, I think, the ſecond Part *of a Spelling-Book would be much better compoſed of* Leſſons *for Children of various Kinds: Wherein there ſhould be not only ſuch* Praxes *on the Words of different Syllables, as Mr.* Dyche *has framed, but ſeveral eaſy Portions of Scripture collected out of the* Pſalms, *and* Proverbs,

verbs, *and the* New Teſtament, *as well as other little* Compoſures, *that might teach them Duty and Behaviour towards God and Man, Abroad and at Home. Then I would place ſome Pages of* ſhort Sentences *to diſcourage the* Vices *to which Children are moſt addicted: Then a Catalogue of common* Engliſh Proverbs: *After this, ſome of the more* difficult Parts of the Scripture, *with* Proper Names *in it, chuſing out ſuch Verſes, as may, at the ſame time, entertain the Child with ſome agreeable Notices of Sacred Hiſtory. Next to this might be added ſome well-choſen, ſhort, and uſeful Stories, that may entice the young Learner to the Pleaſure of Reading; ſomething of the* Hiſtory of Mankind, *a ſhort Account of* England, *or the common Affairs of our Nation: And the World will forgive me, if I ſhould ſay, let a few Pieces of* Poeſy *be added; and let the Verſe be of various kinds, to acquaint the Learner with all ſorts of Subjects and Manners of Writing, that he may know how to read them when they are put into his hand. And if the Author would add proper*

ſhort Prayers *and* Graces *for Children, he has my hearty Approbation. After all, it would not be amiſs if a Leaf or two were employ'd in ſhowing the Child how to read* written *Letters, by a Plate of Writing in the* Secretary *and the* Round-Hand *graven on purpoſe; as well as the* Lord's-Prayer, *or* Creed, *or ſome ſuch ſhort Specimen repeated in the* Roman, *the* Italian, *the* Old Engliſh, *and the* written *Letters. I ſhould rejoice to ſee a good* Spelling-Book *framed according to this* Model.

Then, if I might be thought worthy to give Advice to the Teachers, I would perſuade them to follow this Method, (viz.) *Let the Children learn to know the Letters, and a great part of the ſingle Syllables, as they are ranked in* Spelling-Books, *before they read any thing elſe; and be ſure that they are well taught to give the full Force and Sound of the Vowels and Conſonants, as they are variouſly joined.*

Then let them have two ſorts of Tasks appointed every day: One in the Tables, *or* Catalogues of Words in the firſt Part, *and one in the* Leſſons of the ſecond

ſecond Part. *Thus they would learn at the ſame time ſomething valuable and uſeful in Life, as well as the* Art of Reading. *And by this Means alſo the Child would have ſome Variety in his Learning, to render it more pleaſant.*

The Book that I have written is ſuppoſed at leaſt to follow the firſt reading of ſuch a Spelling-Book; *or, which is all one, to be written for thoſe who are a little acquainted with* Reading: *for the* Art of Reading *is beſt begun like the* Art of Speaking, *and that is, by* Rote, *tho 'tis beſt improved and perfected by* Rules.

The Manner in which I would adviſe the Peruſal of this little Book, ſo far as is neceſſary for Children, ſhould be this: When they give their Spelling-Books *a ſecond reading, or (for want of that) when they begin their Bible, let them alſo begin ſuch Parts as their Maſter ſhall chuſe out of this Book: and thus they ſhould have two ſorts of Leſſons every day again; and by the one they would learn* Rules *which they ſhould carefully put in practice in the other.*

But my chief Hope is to improve the Knowledge of Persons advanced beyond Childhood; *tho I have frequently, in the Book, addreſs'd my Directions to Maſters and their Scholars.*

I perſuade myſelf that there are Thouſands of young Perſons, and many at full-grown Age, who, for want of happier Advantages, may profit conſiderably in this univerſal Piece of Knowledge, by the Directions *that are here propoſed. They may learn to* read more uſefully *to thoſe who hear, as well as to* write more intelligibly *to thoſe who muſt read, if they will but enter into acquaintance with the* Principles *of their Native Tongue, and follow the Rules here preſcribed.*

'Tis not ſo eaſy a Matter to read well *as moſt People imagine: There are Multitudes who can read common Words true, can ſpeak every hard Name exactly, and pronounce the ſingle or the united Syllables perfectly well, who yet are not capable of reading ſix Lines together with a proper Sound, and a graceful Turn of Voice, either to inform or to pleaſe the Hearers; and if they ever attempt*

attempt to read Verſe, *even of the nobleſt Compoſure, they perpetually affect to charm their own Ears, as well as the Company, with ill Tones and Cadencies, with falſe Accents, and a falſe Harmony, to the utter Ruin of the Senſe, and the Diſgrace of the Poet.*

As for Spelling, *How wretchedly is it practiſed by a great part of the unlearned World? For having never attained a good Knowledge of the general Force and Sound of the* Engliſh *Letters, nor the cuſtomary and various Uſe of* Diphthongs; *and being utter Strangers to the Derivation of Words from foreign Languages, they neither ſpell according to Cuſtom, nor to the Sound, nor the Derivation. When they have learn'd the Uſe of a Pen, they make ſuch a hideous Jumble of Letters to ſtand for Words, that neither the Vulgar nor the Learned can gueſs what they mean.*

Yet here I am ſenſible I muſt beg pardon of the Criticks, *that I have allowed my* Readers *to ſpell ſeveral* Engliſh *Words rather according to* Cuſtom, *and the preſent Pronunciation, than in the* Etymological *and Learned way; and*

that I have adviſed them ſometimes to ſpell Words of the ſame Sound, and the ſame Derivation, two different ways, if they have a different Meaning, as Practiſe, *when it is a Verb, with an* ſ; *and when it is a Noun, with a* c: *For 'tis the Happineſs of any Language to diſtinguiſh the Writing, and (if it were poſſible) the Sound alſo of every Word which has two diſtinct Senſes, as we do in the Words* Adviſe *and* Advice; *that neither Speech nor Writing might have any thing ambiguous.*

I hope they will forgive me too, if I have allowed the Unlearned *to ſpell many of the ſame Words two ways, even when their Senſe is the ſame; as* Pretious *may be written with a* t, *or a* c. *Perhaps they may tell me, that* both theſe can never be right. *But in ſeveral of theſe Inſtances, the* Criticks *themſelves are at great Variance, tho the Matter is of too trifling Importance to be the Subject of learned Quarrels: and* Cuſtom, *which is, and will be, Sovereign over all the Forms of Writing and Speaking, gives me Licence to indulge my* Unlearned

Readers

Readers *in this eaſy Practice. I'll never conteſt the Buſineſs of Spelling with any Man; for after all the moſt laborious Searches into* Antiquity, *and the Combats of the* Grammarians, *there are a hundred Words that all the Learned will not ſpell the ſame way.*

I have by no means aim'd at Perfection, *and ſhall not at all be diſappointed when the World tells me I have not attained an Impoſſible. The* Engliſh *Tongue being compoſed out of many Languages, enjoys indeed a Variety of their Beauties; but by this means it becomes alſo ſo exceeding irregular, that no perfect Account of it can be given in certain* Rules, *without ſuch long Catalogues of perpetual* Exceptions *as would much exceed the* Rules *themſelves. And after all, too curious and exquiſite a Nicety in theſe minute Affairs, is not worth the tedious Attendance of a reaſonable Mind, nor the Labours of a ſhort Life. If what was compoſed for* Private *Uſe, may be made a* Publick *Advantage, and may aſſiſt my Country-Men to a little more Decency and Propriety in* Reading *and* Spelling, *than heretofore they practiſed, they will enjoy*

the

the Benefit, and I ſhall rejoice to find that the Service is more extenſive than my firſt Deſign.

Thoſe who have a mind to inform themſelves more perfectly of the Genius and Compoſition of our Language, either in the Original Derivation of it, or in the preſent Uſe and Practice, muſt conſult ſuch Treatiſes as are written on purpoſe; amongſt which, I know none equal to that Eſſay towards a Practical Engliſh Grammar, *compoſed by Mr.* James Greenwood; *wherein he has ſhown the deep Knowledge, without the haughty Airs of a Critick: and he is preparing a new Edition, with great Improvements, by the friendly Communications of the learned World. When that ingenious Author has finiſh'd the Work he deſigns, if he would deny himſelf ſo far, as to publiſh a ſhort* Abſtract *of the* three firſt Parts *of it, in two or three Sheets, meerly for the Inſtruction of common* Engliſh *Readers, I am well aſſured it would give them an eaſier and better acquaintance with the* Nature of Grammar, *and the* Genius of their Native Tongue, *than any Treatiſe that has ever yet come within my Notice.*

THE

THE ART OF *Reading and Writing* Engliſh: OR, The Chief Principles, &c.

CHAP. I.

Of Letters and Syllables.

1 *Queſtion.* WHAT is Reading?

Anſ. To read, is to expreſs written (or printed) Words by their proper Sound.

2 *Q.* What

2 *Q.* What are Words made of?

A. Words are made of Letters and Syllables, either one or more; as *I*, *by*, *Fire*, *Water*.

3 *Q.* What is a Letter?

A. A Letter is the Mark of a ſingle Sound; and it is the leaſt part of a Word, as *a*, *m*, *s*.

4 *Q.* What is a Syllable?

A. A Syllable is one diſtinct Sound, made by one Letter alone, as *a*, *e*, *i*; or by more Letters join'd together, as *ba*, *bi*, *dan*, *den*, *pint*, *ſport*.

5 *Q.* How many Letters are there?

A. There are uſually counted Twenty-four Letters in *Engliſh*, *a b c d e f g h i k l m n o p q r s t u w x y z*.

6 *Q.* Are all theſe Letters of one Sort?

A. Five of them are Vowels, as *a*, *e*, *i*, *o*, *u*; and all the reſt are Conſonants.

Note, I have here followed the old and uſual Cuſtom of making Twenty-four Letters, and diſtinguiſhing the *u* and *i*, into Vowels and Conſonants afterwards; tho it had been much more proper and natural, if our Fathers had made the *v* and

and *j* Conſonants, two diſtinct Letters, and called them *ja* and *vee*, and thus made Six-and-twenty.

7 *Q.* What is a Vowel?

A. A Vowel is a Letter which can make a perfect and diſtinct Sound of itſelf, and often makes a Syllable alone, as *i*, *o*, *a*.

8 *Q.* What is a Conſonant?

A. A Conſonant is a Letter which can never make a Syllable alone, nor give a clear and perfect Sound without a Vowel pronounced with it.

9 *Q.* How does it appear that a Conſonant can make no perfect Sound by itſelf alone?

A. The very Names of the Conſonants cannot be ſpoken, nor mentioned, without the Sound of a Vowel; as *f* is called *ef*; *b* is call'd *bee*; *k* is call'd *ka*.

10 *Q.* Are the Conſonants all of one Kind?

A. Five of the Conſonants are called Liquids, or Half-Vowels, becauſe they have a kind of imperfect Sound of themſelves, as *l*, *m*, *n*, *r*, *s*; the reſt are Mutes, or quite ſilent.

CHAP.

CHAP. II.

Of Letters changing their Nature, Double Conſonants, and Diphthongs.

1 *Q.* DO the Vowels never become Conſonants?

A. i and *u* are ſometimes made Conſonants, and have a different Shape and Sound, as *ja*, *va*.

2 *Q.* How does the *j* Conſonant ſound?

A. j, when it is a Conſonant, ſounds like a ſoft *g*, as in the Words *jeſt* and *judge*.

3 *Q.* How does *v* ſound when it is a Conſonant?

A. The *v* Conſonant ſounds almoſt like *f*, as in the Words *value*, *viſit*, *live*, *ſtarve*.

4 *Q.* Do any of the Conſonants ever become Vowels?

A. y and *w* ſometimes are uſed for Vowels.

5 *Q.* When is *y* a Vowel?

A. y

A. y is a Vowel whenſoever it ſounds like *i*, as *Type*, *Rhyme*; and it is often written inſtead of *i*, at the end of a Word, as in *Fly*, *City*, *Myſtery*.

6 *Q.* When is *w* a Vowel?

A. w is a Vowel when it ſounds like *u*, and comes after another Vowel to make a Diphthong; as in theſe Words, *Law*, *Few*, *Town*.

7 *Q.* What is a Diphthong?

A. A Diphthong is when two Vowels are joined together in one Syllable, to make one Sound; as *a i* in *raiſe*, *e e* in *feed*, *i e* in *Grief*, *o a* in *Goat*, *o w* in *grow*, and *u y* in *buy*.

8 *Q.* Are two Conſonants never joined together in one Syllable?

A. Yes; ſometimes double Conſonants begin Words or Syllables, and ſometimes end them, as *f l* in *Fly*, *ſt* in *Star*, and *n g* in *King*, with many others.

9 *Q.* Are three Vowels or Conſonants never joined together?

A. Sometimes three Vowels are joined in one Sound, and make a Triphthong, as *u a i*, in *acquaint*,

e a u in *Beauty*, *i e u* in *lieu*, *i e w* in *View*; and ſometimes three Conſonants, as *ſ t r* in *ſtrong*, *t h r* in *throw*; or four, as *n g t h* in *length*, *r c h t* in *parcht*, *p h t h* in *Phthiſick*.

Note, By this Means there are a few Words in the *Engliſh* Tongue, that are of one Syllable, and have ſeven Conſonants to one Vowel; as *ſtrength*, *ſtretcht*.

10 *Q.* Do the Letters never alter or loſe their Sound?

A. Vowels, Conſonants, and Diphthongs alter their Sound very much in different Words, and ſometimes entirely loſe it.

11 *Q.* How may you know when any Letter loſes or changes its Sound?

A. Tho many of theſe things in the following Chapters are reduced to Rules, yet theſe Rules are ſo large, and the Exceptions ſo many, that we may almoſt as well learn this by Practice.

Note, The following Chapters, as far as the tenth, may be read by Children two or three times over; but they ſhould not be put to the Task of learning them by heart.

heart. Yet if the Maſter thinks proper to mark out a few of the moſt uſeful Queſtions in them for his Scholars to learn, he muſt uſe his own Diſcretion in chuſing them; and thus proceed to the tenth Chapter.

CHAP. III.

Of Conſonants changing their Sound.

1 *Q.* WHich are the Conſonants that alter their Sound in different Words?

A. Chiefly theſe ſix, *c*, *g*, *h*, *k*, *s*, and *t*.

2 *Q.* When doth *c* change its proper Sound?

A. c properly ſounds like *k*, as *can*, *cry*; but before *e*, *i*, or *y*, it is pronounced like *s*, as *ceaſe*, *City*, *Cypreſs*, *Mercy*.

3 *Q.* How doth *g* change its Pronunciation?

A. Three Ways; when it comes before *e*, *i*, or *y*; when it comes before *h*, and when it comes before *n*.

4 *Q.* How doth *g* change its Sound before *e*, *i*, or *y*?

A. *g* before *e*, *i*, or *y*, at the end of a Syllable, always ſounds ſoft like *j* Conſonant, as *huge*, *Barge*, *Clergy*; and ſometimes before *e*, *i*, or *y*, in the beginning of a Syllable, as *gentle*, *Ginger*, *Gypſy*: but not always, as *get*, *give*; for which there are no certain Rules.

5 *Q.* Are *g* and *c* always ſounded hard before a Conſonant?

A. Let it be noted, That whereſoever the Letters *c* or *g* come before an *Apoſtrophe*, where the Vowel *e* is cut off, or left out, the *c* and *g* muſt ſtill be ſounded ſoft, as tho *e* were written, as *placed*, plac'd; *danced*, danc'd; *raged*, rag'd; *changed*, chang'd.

6 *Q.* How doth *g* alter its Sound before *h*?

A. *gh*, at the end of a Syllable, only lengthens the Sound of it, as *high*, *bright*, *dough*, *ſigh*, which ſome pronounce *ſithe*; except in theſe few Words, where it is pronounced like *f*, as *cough*, *trough*, *chough*, *laugh*,

laugh, *laughter*, *rough*, *tough*, *hough*, and *enough*.

7 *Q.* How does *g* ſound before *n*?

A. When *g* comes before *n*, in the beginning of a Word, it ſounds like *h*, as *gnaw*, *gnaſh*, *gnat*.

8 *Q.* Does *h* ſhow any Alteration in its Sound?

A. ch, *ſh*, and *th*, have a peculiar Sound like new and diſtinct Letters, as *chalk*, *cheeſe*, *ſhall*, *ſhew*, *that*, *there*; and *ph*, which ſounds like *f*, as *Phyſick*, *Dolphin*.

9 *Q.* Doth *th* always ſound alike?

A. th ſometimes has a hard Sound, as *this*, *they*, *bathe*, *Brother*; and ſometimes 'tis ſounded ſofter, as *hath*, *bath*, *thin*, *thick*.

10 *Q.* Wherein doth *k* alter its Sound?

A. k before *n*, in the beginning of a Word, is pronounced like *h*, as *knock*, *Knife*, *Knowledge*.

11 *Q.* Wherein doth *s* change its Pronunciation?

A. s ſounds ſometimes ſofter, as *this*, *beſt*, *leſſon*; ſometimes hard like *z*, as *theſe*, *his*, *Reaſon*.

12 *Q.* How does *t* change its Sound?

A. ti, *ci*, and *ſi*, in the Middle of a Word, ſound like *ſh*, when another Vowel follows them, as *ſocial*, *Viſion*, *Action*, *Relation*; except when *s* goes juſt before the *t*, as *Chriſtian*, *Queſtion*; alſo except ſuch Derivative Words, as *emptied*, *mightier*, *twentieth*, which are but few.

13 *Q.* Doth *t* ſound like *s* any where elſe?

A. ſt ſounds like double *s*, in ſuch Words as theſe, *Caſtle*, *Thiſtle*, *whiſtle*.

CHAP. IV.

Of Conſonants that loſe their Sound.

1 *Q.* ARE all the Conſonants always pronounced?

A. Nine Conſonants loſe their Sound entirely in ſome Words, as *b*, *c*, *g*, *h*, *l*, *n*, *p*, *s*, and *w*.

2 *Q.*

2 *Q.* When doth *b* loſe its Sound?

A. b is not ſounded at the end of a Word juſt after *m*, as *Lamb*, *Comb*; nor before *t*, as *Debt*, *Doubt*.

3 *Q.* When is *c* quite ſilent?

A. c is not ſounded in theſe Words, *Verdict*, *Victuals*, *indict*, *Muſcle*.

4 *Q.* Where has *g* no Sound?

A. g has no Sound before *n*, in the End of a Word, as *Sign*, *Sovereign*; except *condign*.

5 *Q.* When is *h* without Sound?

A. h is hardly ſounded in theſe Words, *Honour*, *honeſt*, *Heir*, *Herb*, &c.

6 *Q.* When is *l* not pronounced?

A. The Sound of *l* is almoſt worn out towards the end of a Syllable in many Words; as *Pſalm*, *half*, *Fault*, *Talk*, *Salmon*, *Faulcon*.

7 *Q.* Where is *n* ſilent?

A. n is never pronounced at the end of a Word after *m*, as *damn*, *condemn*, *Column*, *contemn*, *limn*, *ſolemn*, *Hymn*, *Autumn*: nor in the Words *Malt-kiln*, and *Brick-kiln*.

8 *Q.* Where does *p* loſe its Sound?

A.

A. p can hardly be ſounded in ſuch Words as theſe, *Receipt*, *Pſalm*, *tempt*, *empty*, *Redemption*.

9 *Q.* In what Words doth *s* loſe its Sound?

A. s is not ſounded in *Iſle*, *Iſland*, *Demeſns*, *Viſcount*.

10 *Q.* When is *w* not pronounced?

A. The Sound of *w* before *r* is almoſt worn out, as *Wrath*, *write*, *bewray*: nor is it ſounded after *s* in theſe Words, *Sword*, *ſwoon*, *Anſwer*.

Note, I have not mentioned here ſuch Conſonants as *c* in *Sciſſors*, *Science*, *Back*, *ſick*, &c. and *t* in *pitch*, *catch*; *h* in *gheſs*, *Ghoſt*, *Rhyme*, *Myrrh*; becauſe they have all the Sound they can have in the Place where they ſtand.

CHAP. V.

Of the ſeveral Sounds of Single Vowels.

1 *Q.* DO the Vowels always keep the ſame Sound?

A. Every Vowel has a long and a ſhort

ſhort Sound, but the Letter *a* is pronounced long, and ſhort, and broad.

2 *Q.* How are theſe three ſeveral Sounds of *a* diſtinguiſh'd?

A. a is ſounded ſhort in *Mat*, *Cart*; 'tis long in *Mate*, *Care*; and broad in *Malt*, *Call*.

3 *Q.* What are the different Sounds of *e*?

A. e is pronounced ſhort in *Hell*, *then*, *ever*; and long in *he*, *here*, *theſe*, *even*: and beſides theſe, the ſhort Sound is ſometimes prolonged, as *there*, *where*, *equal*, &c.

4 *Q.* How is *i* ſounded?

A. We pronounce *i* ſhort in *Fiſt*, *Mill*, *thin*; long in *Fire*, *Mile*, *thine*: and it ſounds like ſhort *u* in *firſt*, *third*, *Bird*, *Dirt*, &c.

5 *Q.* How is *o* pronounced?

A. 'Tis a ſhort *o* in *not*, *rod*; 'tis a long *o* in *Poſt*, *Gold*; it is ſounded double in *to*, *do*, *move*, *prove*; it ſounds like *i* in *Women*; and it is pronounced like ſhort *u* in *love*, *doſt*, *doth*, *ſome*, *Comfort*, *Conduit*, *Money*, and ſome others.

6 *Q.* Has *u* ſeveral Sounds alſo?

A.

A. u is pronounced ſhort in *dull, cut*; long in *dure, cure*; and it ſounds like a ſhort *i* in *bury, buſy*, and Words derived from them.

7 *Q.* How ſhall you know when theſe Vowels are to be pronounced long or ſhort?

A. This can hardly be determined by any general Rules, but muſt be learn'd by Practice: yet there is this one Rule that ſcarce ever fails (*viz.*) All ſingle Vowels are ſhort, where only a ſingle Conſonant comes after them in the ſame Syllable, as *Stag, then, Pin, not, Cur*; and they have a long Sound if *e* be added at the end of a Word after a ſingle Conſonant, as *Stage, theſe, pine, note, Cure.*

The chief Exception to this Rule, are the Letters *i* and *o* in ſome few common Words, which Cuſtom pronounces ſhort, tho they have an *e* at the end, as *give, live, one, ſome, come, gone, love, done, Dove.*

8 *Q.* When muſt *a* have its broad Sound?

A. Chiefly in two Caſes.

First,

Firſt, *a* hath generally its broad Sound when *l* follows it in the ſame Syllable, as *call*, *falſe*, *bald*, *Halter*; except in ſome Words that have double *l* in the Middle, as *Tallow*, *Sallad*; or where *f* or *v* Conſonant follows it, as *Calf*, *half*, *Salve*.

Secondly, *a* is often pronounced broad, when it comes after a *w* in the ſame Syllable; as *War*, *was*, *Water*, *Swan*, *Swallow*, and ſome few other Words.

9 *Q.* What general Exception is there to theſe two Rules concerning the Letter *a*?

A. a muſt be ſounded long like other Vowels in ſhort Words that end in *e*, tho an *l* come after it, or *w* before it; as *pale*, *Whale*, *wade*, *ſware*, *waſte*.

CHAP.

CHAP. VI.

Of Single Vowels losing their Sound.

1 *Q.* DO the Vowels ever quite lose their Sound?

A. One of the Vowels in a Diphthong often loses its Sound, and sometimes single Vowels too.

2 *Q.* When doth *a* lose its Sound?

A. A single *a* seldom or never loses its Sound, except in *Diamond.*

3 *Q.* When doth *e* lose its Sound?

A. e loses its Sound in Words of two Syllables that end in *en*, as *Garden*, *Token*; or *le*, as *Candle*, *Castle*; or *re*, as *Metre*, *Lucre.*

Note, In these sort of Words the Sound of the Vowel may be dropt without loss; because *n*, *l*, *r*, are Liquids, or Half-Vowels, and have some imperfect Sound of their own.

4 *Q.* Is a single *e* ever pronounced at the end of a Word?

A. A single *e* is never pronounced at the end of a Word, but where there

there is no other Vowel in the Word, as *the*, *he*, *ſhe*, *me*, *we*, *be*.

5 *Q.* Why then doth *e* ſtand at the end of ſo many Words, if it muſt be ſilent and not pronounced?

A. The ſilent *e* at the end of a Word ſerves two Purpoſes:

Firſt, It makes that Word or Syllable long, which otherwiſe would be ſhort, as *can*, *Cane*; *not*, *note*; *haſt*, *haſte*; *Bath*, *bathe*.

Secondly, It ſoftens the Sound of *c* and *g*, as *lac*, *Lace*; *Rag*, *Rage*; *ſing*, *ſinge*.

In other Words it does nothing but ſhew the Genius and Cuſtom of the *Engliſh Tongue*, which ſeldom ends a Word with any other of the four Vowels; as *lie*, *die*, *Toe*, *Foe*, *Sloe*, *true*, *Vertue*, *Plague*.

6 *Q.* Are there any Words wherein *i* is not pronounced?

A. i is not pronounced in *Evil*, *Devil*, *Veniſon*, *Marriage*, *Carriage*, *Buſineſs*, *Cuſhion*, *Faſhion*, *Parliament*.

7 *Q.* Doth *o* ever loſe its Sound?

A. The Sound of *o* is loſt in many

Words ending in *on*, as *Mutton*, *Crimſon*, *Bacon*.

8 *Q.* Doth *u* ever quite loſe its Sound?

A. A ſingle *u* is always pronounced; but 'tis often loſt when another Vowel follows it after *g*, as *Guard*, *guilty*, *Tongue*, *Plague*; yet not always, as *Anguiſh*, *Languiſh*.

9 *Q.* Doth not *u* loſe its Sound after *q*?

A. q is never written without *u*; and there are ſome Words wherein the *u* is quite ſilent, as *conquer*, *Muſquet*, *Liquor*, *Maſquerade*; and all Words borrow'd from other Languages that end in *que*, as *barque*, *riſque*, *burleſque*, *oblique*.

CHAP. VII.

Of the Sound of Diphthongs.

1 *Q.* ARE both the Vowels in a Diphthong plainly pronounced?

A. In ſome Words they ſeem to be both pronounced, in ſome they are not,

not, and in other Words they have a peculiar Sound by themſelves.

2 *Q.* Give ſome Inſtances of Words where both Vowels ſeem to be pronounced.

A. a, i, are both pronounced in the Word *Pain*; *o, u,* in *Houſe*; *o, i,* in *Point*; *o, w,* in *Cow.*

3 *Q.* Give ſome Inſtances of Diphthongs, where but one of the Vowels is pronounced.

A. a only is pronounced in *Heart*, *e* in *Bread*, *i* in *Guide*, *o* in *Cough*, and *u* in *rough.*

4 *Q.* Give ſome Inſtances where the Vowels, joined in a Diphthong, have a peculiar Sound of their own.

A. e, e, in *need*; *o, o,* in *Moon.*

5 *Q.* What is the Uſe of writing two Vowels where but one is pronounced?

A. Cuſtom has made it neceſſary, and it ſerves alſo generally to lengthen the Syllable, or to alter the Sound of the other Vowel, as *a, u,* in *Cauſe*; *e, o,* in *People*; *o, a,* in *Groan.*

6 *Q.* Do not Diphthongs much alter their Sound in different Words?

A. Yes; ſo much, as ſcarce to be reduced to any certain Rules: and 'tis better learn'd by Cuſtom and Practice.

Note, It has been uſual with Writers on theſe Subjects, to diſtinguiſh the Diphthongs into two Sorts, (*viz.*) *proper* and *improper*: they call thoſe *proper* where both Vowels are pronounced, and *improper*, where one only is ſounded. But there are ſo many Inſtances wherein one of the Vowels is not ſounded, even in thoſe which they call proper Diphthongs, as in *Aunt*, *grow*, *flow*, *cough*, *rough*, *neuter*, &c. that I chuſe rather to make no ſuch Diſtinction between them; for 'tis nothing but Practice can teach us how and when one or both Vowels are to be ſounded.

We ſhould proceed in the next place to ſhow what difference there is in the Pronunciation of proper Names, or Words of any foreign Language.

Let it be obſerved in general, that moſt Words borrowed or derived from the learned Languages, (*viz.*) *Latin*, *Greek*, and *Hebrew*, are pronounced in *Engliſh*, as *Engliſh-men* pronounce them in thoſe Languages; except where the Termination is alter'd, and thoſe Words are made *Engliſh*, then that Termination is pronounced according to the *Engliſh* Cuſtom.

Thoſe Words that we have borrow'd from our Neighbour Nations, ſuch as the *French*, &c. ſhould be pronounced nearly as

as a *Frenchman* pronounces them in his own Tongue.

But to help the *Engliſh* Reader, theſe few following Rules may be of ſome Advantage.

CHAP. VIII.

Of the Sound of the Conſonants in Foreign Words.

1 *Q.* WHICH of the Conſonants differ from their *Engliſh* Sound, in Words borrowed or derived from other Languages?

A. c, g, h, and *t,* in proper Names, and foreign Words, differ a little from the uſual *Engliſh* Pronunciation, alſo the double Conſonant *ch.*

2 *Q.* Wherein doth *c* differ?

A. c ſounds like *k* in *Sceptick, Scepticiſm, Sceleton, Aſcetick*; and ſome proper Names, as *Cis, Cenchrea, Aceldama,* which Names are better written with *k.*

3 *Q.* Where doth *ch* differ from the *Engliſh* Sound?

A. ch ſounds like *k* in Words derived from the Latin, Greek, and Hebrew, as *Chaos*, *Character*, *Chriſtian*, *Stomach*, *Anchor*, *Scheme*, &c. and proper Names, as *Melchizedek*, *Archelaus*, *Archippus*, and *Antioch*. But there are two Exceptions.

Firſt, except *Schiſm*, *Schiſmatic*, *Drachm*, &c. where the *ch* is loſt.

Secondly, except *Rachel*, *Tychicus*, *Cherubim*; and the Words that are made *Engliſh*, beginning with *Arch*, as *Arch-biſhop*, *Arch-angel*, *Architect*, where *ch* has the proper *Engliſh* Sound: tho if a Vowel follow *Arch*, the *ch* may be alſo ſometimes ſounded like *k*, as *Archetype*, *Architect*, &c. may be read *Arke-type*, *Arki-tect*.

4 *Q.* How is *ch* ſounded in *French* Words?

A. ch in *French* Words ſounds like *ſh*, as *Chevalier*, *Machine*, *Capuchin*, *Chagrin*.

5 *Q.* How is *g* ſounded in proper Names, and foreign Words?

A. g keeps its hard Sound in moſt proper Names and foreign Words, before *e* and *i*, as *Geba*, *Gilboa*, *Gilbert*,

bert, *Gelderland*, *Rhegium*; except ſome few, as *Geoffry*, *George*, *Gyles*, *Egypt*, and all *French* Words where 'tis ſounded ſoft.

6 *Q.* Is *h* ſounded in foreign Words?

A. 'Tis uſually ſounded as in *Engliſh*; but the Sound of it is quite loſt in theſe following proper Names, *Dorothy*, *Eſther*, *Anthony*, *Thomas*, *Arthur*, *John*, *Humphry*, or *Humfrey*; and at the end of Words after a Vowel, as *Meſſiah*, *Jeremiah*, *Shiloh*.

7 *Q.* Wherein doth *t* change its *Engliſh* Sound?

A. ti in Greek and Hebrew proper Names keeps its own natural Sound, as *Pelatiah*, *Phaltiel*, *Adramyttium*, &c. In Latin Words 'tis ſounded like *ſh*, as *Gratian*, *Portius*, as it is in *Engliſh*.

CHAP.

CHAP. IX.

Of the Sound of Vowels in Foreign Words.

1 *Q.* IS *a* ſounded in all foreign Words?

A. The Sound of *a* is almoſt loſt in *Bilboa*, *Guinea*, *Pharaoh*, *Iſrael*, and ſome others.

2 *Q.* Is *e* at the end of a foreign Word pronounced?

A. Yes; always in Hebrew Words, as *Jeſſe*, *Mamre*; in Greek, as an *Epitome*, a *Cataſtrophe*, *Candace*, *Phebe*; and in Latin, as a *Simile*, a *Præmunire*: except where the Termination or End of the Word is made *Engliſh*, as *Eve*, *Tyre*, *Crete*, *Kenite*, *Iſraelite*, *Ode*, *Scheme*, *Dialogue*, &c. which the *Engliſh* Learner can know only by Cuſtom.

3 *Q.* How are the Diphthongs ſounded in foreign Words?

A. The learned Languages, as Latin, Greek, and Hebrew, have but few Diphthongs in compariſon of *Engliſh*;

Engliſh; therefore in Words that are borrow'd thence, two diſtinct Vowels generally make two diſtinct Syllables, as the Latin, *De-iſt*, *Po-et*, *cre-ate*, *co-operate*, *Je-ſu-it*; the Greek, *Ide-a*, *Oce-an*, *Archela-us*, *Zaccha-us*, *Co-os*; the Hebrew, *Kadeſh-Barne-a*, *Ephra-im*, *Abi-ezer*, *Zo-ar*, and *Gibe-on*.

4 *Q.* How is double *a*, or double *e* ſounded in foreign Words?

A. We meet with theſe chiefly in Hebrew Names, and they are ſounded for the moſt part like ſingle *a*, or ſingle *e*, as *Iſaac*, *Canaan*, *Balaam*, *Baal*, *Beerſhebah*, and *Beelzebub*.

5 *Q.* What are the chief Diphthongs in Latin that are brought into the *Engliſh* Tongue?

A. *a e* and *o e*, in which the two Vowels are joined together often in Writing, as *æ* and *œ*, and always ſound like an Engliſh *e*; as *Æneas*, *Ætna*, *Cæſar*, *Oeconomy*, *Mecœnas*; and oftentimes are ſo written, as *Eneas*, *Ceſar*, &c.

Here let the Scholar learn the following Rules, and perfectly underſtand

derſtand and remember the two next Chapters, at leaſt the Senſe of them.

CHAP. X.

Of Dividing the Syllables in Spelling.

HAVING finiſh'd all that is neceſſary concerning the Sound of Letters, I proceed to conſider them as joined in Syllables and Words in Spelling.

1 *Q.* What is Spelling?

A. Spelling is the Art of compoſing Words out of Letters and Syllables, either in Reading or Writing.

2 *Q.* How are the Letters to be divided in ſpelling Words of ſeveral Syllables?

A. All the Letters that make up the firſt Syllable are to be put together, and pronounced; then put the Letters that make up the ſecond Syllable together, and having pronounced

ced them, join them to the firſt; and thus proceed till the Word is finiſh'd: as for Example, in the Word *Philoſopher*.

P, h, i, ——— Phi
l, o, ——lo——Phi—lo
ſ, o, ——ſo——Phi—lo—ſo
p, h, e, r, ——pher—Phi—lo—ſo—pher.

3 *Q.* How ſhall I know how many Syllables are in a Word?

A. Conſider how many diſtinct Sounds are in it, or how many Pauſes or Stops may be made in the pronouncing of it; for there are juſt ſo many Syllables in that Word, as in *But-ter*, *a-ny*, *Can-dle*, are two Syllables, becauſe they are two diſtinct Sounds; in *tes-ti-fy* are three Syllables, becauſe three Sounds; and in *Tes-ti-mo-ny* there are four.

Note here, that a Word of one Syllable is called a *Monoſyllable*; a Word of two is a *Diſſyllable*; and three make a *Triſſyllable*: Words of more Syllables are called *Polyſyllables*.

4 *Q.* What is the great general Rule for true Spelling?

A. In dividing Syllables aright, you muſt put as many Letters to one Syllable as make one diſtinct Sound in pronouncing that Word, as *Tri-al*, *Con-ſtraint*, *I-vy*, *But-ter*, *mag-ni-fy*, *Temp-ta-ti-on*.

5 *Q.* What are the four particular Rules for true Spelling?

A. The firſt Rule is this: A Conſonant betwixt two Vowels muſt be joined to the latter of them, as *a-bide*, *Pa-per*, *na-ked*; except the Letter *x*, which is always joined to the Vowel that goes before, as *Ox-en*, *Ex-erciſe*.

Obſerve here, that *ch*, *ph*, *th*, and *ſh*, are to be counted ſingle Conſonants, and belong to this Rule, as *Fa-ther*, *Cy-pher*; except where they are ſounded apart, as *up-hold*, *Pot-hook*, *Graſs-hopper*.

6 *Q.* Are there not ſome Words wherein a ſingle Conſonant, between two Vowels, is pronounced in the former Syllable, as *Image*, *Body*, *Mother*, and ſome others?

A.

A. In all ſuch Words the Sound of the Conſonant is truly double, and belongs to both Syllables; but Cuſtom has determined that the Conſonant ſhall be rather joined to the latter in Writing and Spelling, as *I-mage*, *Bo-dy*, *Mo-ther*.

7 *Q.* What is the ſecond Rule for true Spelling?

A. When two Conſonants of the ſame kind come together in the middle of a Word, they muſt be parted; that is, one to the former Syllable, and the other to the latter, as *bor-row*, *com-mon*, *lit-tle*.

8 *Q.* What is the third Rule?

A. When ſeveral Conſonants come together in the middle of a Word, they muſt be placed in the Syllables according to the diſtinct Sounds, as in the Words *re-ſtore*, *be-ſpeak*, *a-skew*, *a-ſquint*, *fa-ble*, all the middle Conſonants belong to the laſt Syllable: but the very ſame Conſonants in *Maſ-ter*, *whiſ-per*, *Bas-ket*, *Muſ-quet*, *pub-liſh*, muſt be divided, one to the firſt Syllable, and the

other to the latter, becauſe they are ſo pronounced.

9 *Q.* What is the fourth Rule?

A. When two Vowels come together in the middle of a Word, and both are fully pronounced in diſtinct Sounds, they muſt be divided in diſtinct Syllables, as *cre-ate*, *Ru-in*, *No-ah*; tho the very ſame Vowels are Diphthongs in the Words *Fear*, *Guilt*, *Goat*, and make but one Syllable.

CHAP. XI.

Of Compound and Derivative Words.

1 *Q.* WHAT ſort of Words are excepted from theſe particular Rules?

A. Compound Words and Derivatives.

2 *Q.* What is a Compound Word?

A. A Compound Word is either made up of two diſtinct Words, as *where-*

where-in, *thank-ful*, *ſap-leſs*, *Cart-horſe*, *up-hold*; or it is made of one Word, which is call'd the Primitive, and a Syllable going before it, which is call'd a Prepoſition, ſuch as *ad*, *en*, *un*, *ſub*, *per*, *de*, *dis*, *pre*, *trans*, *re*, &c. whence ariſe ſuch Words as theſe, *en-able*, *un-equal*, *Diſ-eaſe*, *re-ſtrain*, *tranſ-act*, and ſuch like.

3 *Q.* What is a Derivative Word?

A. A Derivative Word is made of one Word and a Syllable coming after it, which is call'd a Termination; ſuch as *ed* in *paint-ed*, *en* in *gold-en*, *eſs* in *Count eſs*, *eſt* in *read-eſt*, *eth* in *ſpeak eth*, *er* in *Hear-er*, *ing* in *talk-ing*, *iſh* in *fool-iſh*, *iſt* in *Art-iſt*, *ous* in *covet-ous*, *ly* in *kind-ly*; and ſeveral others.

4 *Q.* How muſt Compound and Derivative Words be divided in Spelling?

A. The Single Words muſt all keep their own proper Letters and Syllables diſtinct, and the little Prepoſitions or Terminations muſt be ſpelt diſtinct by themſelves.

5 *Q.* Are any Compound Words excepted from this Rule?

A. In ſuch as are derived from the Latin, Greek, or Hebrew, as *adorn*, *proſelyte*, *tranſient*, *Iniquity*, *Bethel*, and ſeveral others; the primitive Word can never be diſtinguiſh'd without the knowledge of other Tongues: and therefore the *Engliſh* Scholar may ſpell them according to the common Rules, without juſt blame; as *pro-ſelyte*, *tran-ſient*, *a-dorn*, *I-niquity*, *Be-thel*.

6 *Q.* Are any Derivative Words reduced alſo to the common Rules?

A. Yes, there are two Sorts:

Firſt, Such as end in a ſingle Conſonant, and double it before the Termination, as *cut*, *cut-teth*, *glad*, *glad-der*, *commit*, *commit-ting*.

Secondly, Such as end in *e*, and loſe it before the Termination, as from *write* come *wri-teſt*, *wri-teth*, *Wri-ter*, *Wri-ting*; all which muſt be ſpelled by the common Rules.

Note, The following Chapter is not ſo neceſſary for Children.

CHAP.

CHAP. XII.

Of Quantity and Accent.

1 *Q.* ARE all Words and Syllables to be pronounced with the ſame ſort of Voice or Sound?

A. Every Syllable muſt be ſounded according to its proper Quantity, and every Word of two or more Syllables muſt have its proper Accent.

2 *Q.* What is Quantity?

A. Quantity is the Diſtinction of Syllables into long and ſhort.

3 *Q.* How are long and ſhort Syllables diſtinguiſhed?

A. All long Syllables have a Diphthong in them, as *Gain*, *Heap*; or elſe the Vowel has a long or a broad Sound, as *Gall*, *Mate*, *Hope*; all other Syllables are ſhort, as *Mat*, *hop*, *Bank*, *String*, *Punch*.

4 *Q.* What do you mean by Accent?

A. The Accent is a particular Streſs or Force of Sound that the Voice lays

upon any Syllable, whether the Syllable be long or ſhort, as *ó* in *ó-pen*, *pé* in *Pé-ny*

5 *Q.* Doth not the Accent then always belong to the long Syllable?

A. Tho the Accent is laid much more frequently on a long Syllable, than a ſhort one, yet not always; for in theſe Words, *Móney*, *bórrow*, the laſt Syllable is long, and the firſt ſhort, yet the Accent belongs to the firſt.

Yet here let it be noted, *That tho in reading* VERSE, *the Accent muſt be laid on the ſame Syllable as it is in* PROSE, *and the Words muſt have the ſame Pronunciation; yet a Syllable in* VERSE *is called* LONG *or* SHORT, *not according to the* long or ſhort Vowel, *but according to the* Accent.

6 *Q.* Is the Accent always the ſame in the ſame Words?

A. It is for the moſt part the ſame, yet there are two Caſes wherein, ſometimes, the Accent differs.

Firſt, The ſame Word when it ſignifies an Action, is accented upon the laſt Syllable, as to *contráct*, to *rebél*: when it ſignifies a Thing, the Accent

Accent is ſometimes transferr'd to the firſt, as a *Cóntract*, a *Rébel*.

Secondly, Tho Compound Words and Derivatives are moſt times accented like their Primitives, yet not always, as *Ma'ker* has a ſtrong Accent on the firſt Syllable, which is loſt in *Shóemaker*; *prefér* has the Accent on the laſt Syllable; but *Préference* and *préferable* on the firſt: *Finite* has its Accent on the *fi*, but *infinite* on the Syllable *in*; and *Infinity* has it reſtored to the Syllable *fi* again.

7 *Q.* Doth the Accent change the Sound of Letters?

A. Whereſoever the Accent is laid on a ſhort Vowel before a ſingle Conſonant, it makes the Conſonant be pronounced double, as *Ma'lice*, *Séven*, *Bódy*, muſt be ſounded like *Mal-lice*, *Sev-ven*, *Bod-dy*.

8 *Q.* Have any Words more Accents than one?

A. Yes, ſome long Words have two Accents, as *univérſal*, *ómnipré-ſent*, both which are accented on the firſt and third Syllables: *Tránſub-ſtántiátion*

ſtántiátion has three; but generally one of thoſe Accents is much ſtronger than the other.

9 *Q.* Are there any certain Directions where to place the Accent in Words of ſeveral Syllables?

A. Tho there can no certain Rules be given where to place the Accent, but Cuſtom muſt entirely determine; yet there is this general Obſervation, which may be of ſome Uſe, (*viz.*) *That it is the Cuſtom of the* Engliſh, *in moſt Words, to remove the Accent far from the laſt Syllable*; whence theſe particular Remarks follow:

1 *Remark*, That in Words of two Syllables, where both are ſhort, or both long, the Accent is laid generally on the firſt, as *Mántle, private.*

2 *Remark*, If the firſt Syllable only be long, the Accent is very ſeldom laid on the laſt.

3 *Remark*, That where the Accent lies on the laſt Syllable, the Word is almoſt always a kind of a Compound, and the firſt Syllable is a Preposition, as *complète, diſſólve, prevént, retúrn.*

4 *Re-*

4 *Remark*, That in Words of three, four, or five Syllables, the Accent is ſeldom laid on the two laſt Syllables, but often on one of the firſt, as *Céremony*, *abóminable*, *quéſtionable*, *viſionary*.

Laſt Remark, In Words of Six Syllables, there are frequently two Accents, one on the firſt, and the other on the fourth, as *Júſtificátion*, *únphiloſóphical*, *Fámiliárity*.

But after all the Rules that can be given, I know not any thing that will lead a Child ſo eaſily to put the right Accent upon Words, as Tables or Catalogues of Words diſpoſed according to their Accents on the firſt, ſecond, or third Syllable, *&c.*

It muſt be acknowledged that our Language is compounded and mingled with ſo many Languages, that renders the Sounds of Letters and Syllables ſo very irregular, that 'tis hardly to be learnt by any Rules, without long and particular Catalogues of Words, or by conſtant Obſervation and Practice.

Thus

Thus far have I followed the common Method, and written these Chapters in the way of *Question and Answer*: 'Tis easy for any Master to teach Children the following Chapters in the same Manner: But it would have taken up too much room to have written the whole Book in this Method.

CHAP. XIII.

Of the Notes or Points used in Writing or Printing.

AFTER such an Account of *Letters* and *Syllables* as I thought necessary, in order to pronounce *single Words* aright, we come now to consider how they are to be pronounced when they are *joined together* to make up *Sentences*; and this is what we call *Reading* in the most proper Sense.

But before I lay down particular *Directions how to read*, we must take notice of several Sorts of *Points* and *Marks*, that are used in Writing

ting or Printing, to diſtinguiſh the ſeveral Parts of a Sentence, and the ſeveral Kinds of Sentences and Ways of Writing which are uſed, that the Learner may know how to manage his Voice, according to the Senſe.

The *Points*, or *Marks*, uſed in Writing or Printing, may be diſtinguiſh'd into three Sorts, and called *Stops of the Voice*, *Notes of Affection*, and *Marks in Reading*.

The *Stops of the Voice* ſhow us where to make a Pauſe, or reſt, and take breath; and are theſe four.

1. Comma ,	3. Colon :
2. Semicolon ;	4. Period .

1. A *Comma* divides betwixt all the leſſer Parts of the ſame Sentence, and directs us to reſt while we can tell two, as *Neither Death, nor Life, nor Angels, nor Powers, nor Things preſent, nor Things to come, ſhall ſeparate me from thy Love.*

2. A *Semicolon* ſeparates betwixt the bigger Parts or Branches of the ſame Sentence, and directs us to reſt

reſt while we can tell three, as *Wo to them that call Evil Good, and Good Evil; that put Darkneſs for Light, and Light for Darkneſs; that put Bitter for Sweet, and Sweet for Bitter.* And eſpecially where there is a ſort of Oppoſition between the one and the other, as, *And ſuch were ſome of you; but ye are waſhed, but ye are juſtified,* &c.

3. A *Colon* divides between two or more Sentences that belong to the ſame Senſe, and have any proper Connexion with one another; and it requires a Pauſe a little longer than a *Semicolon*, as *My Soul followeth hard after thee: thy Right Hand upholdeth me.*

But let it be noted, that a *Colon* and a *Semicolon* are often uſed one for the other, eſpecially in our Bibles.

4. A *Period*, or full Stop, ſhows either the Senſe, or that particular Sentence to be fully finiſh'd, and requires us to reſt while we can tell five or ſix, if the Sentence be long; or while we can tell four, if it be ſhort:

ſhort: as *Rejoice evermore. Pray without ceaſing. In every thing give Thanks. Quench not the Spirit.*

The *Notes of Affection* are theſe two.
1. Interrogation ? 2. Exclamation !

1. A Note of *Interrogation* requires as long a Stop as a *Period*, and is always uſed when a Queſtion is asked; as, *What Advantage hath a Jew? or what Profit is there of Circumciſion?*

2. A Note of *Exclamation*, (or as ſome call it *Admiration*) requires alſo a Stop as long as a *Period*, and betokens ſome ſudden Paſſion of the Mind, as admiring, wiſhing, or crying out; as, *O that I might have my Requeſt! Alas! Alas! How is the City fallen!*

The *other Marks* uſed in Reading are theſe twelve:

1. Apoſtrophe '	7. Section §
2. Hyphen - or =	8. Ellipſis -- or—
3. Parentheſis ( )	9. Index ☞
4. Brackets [ ]	10. Aſterisk *
5. Paragraph ¶ or ℸ	11. Obelisk †
6. Quotation "	12. Caret ʌ

1. *Apoſtrophe* (or, as it may be written in *Engliſh*, *Apoſtrophy*) is ſet over a Word where ſome Letter is left out; as *'tis*, *thro'*, *lov'd*, *fear'd*, for *it is*, *through*, *loved*, *feared*.

2. An *Hyphen* joins two Words together, which make a Compound, as *Coach-man*, *Apple-pye*; or if a Line end in the middle of a Word, 'tis uſed to ſhow that thoſe divided Syllables ſhould be joined together in Reading, and make but one Word.

3. A *Parentheſis* is uſed to include ſomething that is not neceſſary to the Senſe, but brought in by the by, to explain or illuſtrate it; as, *To their Power* (*I bear Record*) *they were willing of themſelves. I know that in me* (*that is, in my Fleſh*) *dwelleth no good Thing.*

Note, That before and after a *Parentheſis* you muſt ſtop as long as at a *Comma*; and the Words incloſed in the *Parentheſis*, muſt be pronounced with a little different Sound of Voice ſometimes.

4. *Brackets*, or *Crotchets*, are uſed to include a Word or two which is mentioned in the Sentence, as the very

very Matter of Diſcourſe; as *The little Word* [Man] *makes a great Noiſe in the World.*

Theſe Brackets are alſo uſed ſometimes to include a part of a Sentence that is cited from another Author, ſometimes to incloſe a Word or Sentence that is to be explain'd, and ſometimes the Explication itſelf; as, *When* David *ſaid* [Thou wilt ſhew me the Path of Life] *he foretold the Reſurrection of Chriſt*, Pſal. xvi. 11.

Note, That *Brackets* and *Parentheſes* [] and () are often uſed for one another without diſtinction.

5. A *Paragraph* is thus marked ¶ or ʃ, and is uſed chiefly in the Bible, to diſtinguiſh a new Paragraph, or where another Senſe or Subject begins, or ſome new Matter.

6. A *Quotation* is marked with reverſed *Comma's*, thus ‟; and is uſed when ſomething is repeated or quoted out of another Author, both at the beginning of the Quotation, and at the beginning of every Line

of it; as, *An old Philoſopher ſaid*, "I "carry all my Goods about me."

7. A *Section* § is uſed for the ſame Purpoſe in other Books, as a *Paragraph* ¶ is in the Bible. *Sections* are made for dividing Chapters of any Book into ſeveral Parts.

Note, At the End of a *Paragraph*, or at the End of a *Section*, the Reader ſhould make a little longer Stop, or Pauſe, than he does at a common *Period*.

8. *Ellipſis* (or, as ſome call it, *A Blank Line*) is uſed when part of the Word is left out and conceal'd, as *D*— of *B*—*m* for *Duke* of *Buckingham*: or when part of a Sentence or Verſe, *&c.* is omitted or wanting, either in the beginning or the end, as—— *that I may recover Strength before I go hence*——Pſal. xxxix. 13.

When Part of a Book or Chapter is loſt, it is often marked thus * * *.

9. *Index*, or *Hand*, ☞ points to ſomething very remarkable that ſhould particularly be taken notice of.

10 *Aſteriſm* or *Aſterisk* *, a *Star*, and

11. *Obelisk* or *Dagger* †, and other Marks, ſuch as Parallels ‖ and ‖‖ *&c.*

&c. refer the Reader to ſomething in the Margin.

12. A *Caret* is made thus ∧, and is ſet under the Line where ſome Word or Syllable is left out, which is commonly written above the Line, and ſhould be read where this Note ſtands, as in *fear God,* $\overset{\text{and}}{\wedge}$ *honour the King.* But this is uſed only in Writing, not in Printing; and it is called *interlining.*

It may not be amiſs to add here that crooked Line which is uſually called *Braces,* ⏦ whoſe Deſign is to couple two or more Words or Lines together, that have a relation to one thing; thus

The Letter A *has* { *a long* / *a ſhort* / or / *a broad* } *Sound.*

And it ſaves the Writer the Trouble of repeating the ſame Word, or Words.

'Tis uſed alſo ſometimes in Poetry, when three Lines have the ſame Rhyme or Ending; as,

Not all the Skill that Mortals have,
Can ſtop the Hand of Death, or ſave
Their Fellow-Mortals from the Grave.

There are alſo ſome other *Marks* that belong to ſingle Words, and not to Sentences; but theſe are ſeldom uſed except in particular Books, eſpecially ſuch as treat of Grammar, Spelling, Poeſy, *&c.* (*viz.*)

Dialyſis ¨ over two Vowels, to ſhow they muſt be pronounced in diſtinct Syllables, as *Raphäel.*

Circumflex ^ over a long Syllable, as *Euphrâtes, Theſſalonîca, Ariſtobûlus.*

Accent ´ to ſhow where the Streſs or Force of the Sound muſt be placed, as *cónſtant, Contémpt.*

A *Double Accent* ˝ ſhows the following Conſonant is pronounced double, as *ba˝-niſh.*

CHAP.

CHAP. XIV.

Directions for Reading.

BEFORE I give any Directions to *Scholars*, I would take the freedom here to propoſe one to the *Teacher*; and that is, That what Leſſons ſoever he appoints the Child to ſpell or read, he ſhould ſometimes ſpell or read that very Leſſon over before the Child; whether it be the Tables of Syllables, or Words, or Names, or Verſes in the Bible or Teſtament; or whether it be a News-Paper, an Oration, a Dialogue, Poetry, *&c.* And let him obſerve the Stops, read ſlow, give the proper Accents diſtinctly to every Word, and every part of the Sentence.

Children that have a tolerable Ear, will take in the Sounds well, and imitate their Maſter's Voice, and be ſecur'd againſt an ill Turn of Voice, or unhappy Tone, by this Method; and they will better learn to pronounce

nounce well whatſoever they read by this Imitation, than by a meer Correction of their Faults, without any Example.

If the Maſter keep ſeveral Scholars to the ſame Leſſon, this may be done with Eaſe; for all may attend in their own Books while the Maſter ſpells or reads.

The chief *Directions* which ſhould be given to Learners, in order to read and pronounce well, are ſuch as theſe:

1ſt Direction. Be ſure you take due Pains in learning to pronounce common ſingle Words well, by attaining a perfect Knowledge of the Nature and Sound of the Vowels and Conſonants, and eſpecially the Double-Conſonants, and the Diphthongs: then it will be a very eaſy Matter to join the Syllables together in reading harder and longer Words, and to join Words together in reading Sentences.

2d Direction. If you do not certainly know any Word at firſt ſight, do not gueſs at it, leſt thereby you get

get a Habit of miſcalling Words, and reading falſely; but be ſure to ſpell every Word and Syllable before you pronounce it, if you are not acquainted with it.

I confeſs it does not appear ſo well when you are reading in Company, to ſpell Letter by Letter; therefore ſpell any ſtrange long Word you meet with in your Mind, Syllable by Syllable, and pronounce it ſlowly, ſtep by ſtep; and thus you may read the longeſt Word in the World eaſily, as, *Ma-her-ſha-lal-haſh-baz*, Iſa. viii. 1. But this is meerly an Indulgence to thoſe who are not able to read better.

3d Direction. Have a care of putting *Hem's*, and *O's*, and *Ha's*, between your Words; but pronounce every Syllable diſtinct and clear, without a long drawling Tone.

Let the Tone and Sound of your Voice in *Reading*, be the ſame as it is in *Speaking*; and do not affect to change that natural and eaſy Sound wherewith you *ſpeak*, for a ſtrange, new, aukward Tone, as ſome do when they begin to *read*; which would almoſt

almoſt perſuade our Ears, that the *Speaker* and the *Reader* were two different Perſons, if our Eyes did not tell us the contrary.

4*th Direction.* Take heed of hurrying your Words or Syllables over *in haſte*, leſt thereby you are led to *ſtutter*, or *ſtammer*, in ſpeaking or reading; 'tis better to read ſlow at firſt: but moſt Children, when they come to read well, are in danger of too much *Hurry* and *Speed* in their Pronunciation, whereby many of the leſſer Syllables are ready to be cut off or loſt, and the Language becomes a kind of *Gibberiſh*, and is ſcarce to be underſtood.

5*th Direction.* Children may be taught to let their Voice in reading be *ſo loud*, as that every one in the ſame Room may hear and underſtand, but *not loud enough* to reach the next Room, if the Doors be ſhut. The Reader's Voice ſhould be ſuch as may give a clear and diſtinct Sound of every Syllable to thoſe who muſt hear, let the Subject or Matter be of any Kind whatſoever; but if it be any thing

thing paſſionate or affecting, the Voice may be raiſed a little higher.

6th Direction. Make proper Stops and Pauſes according as the Points direct, as the *Comma*, *Semicolon*, *Colon*, and *Period*; by which the Hearers will better underſtand all that you read, and you will have time to take breath to continue in reading.

But be ſure to make no Stops where the Senſe admits of none; and take care to avoid that faulty Cuſtom of reading all the ſhort little Words quick, and the ſolid and longer Words of a Sentence very ſlow: for ſuch a Reader, by the *Jerks* and *Starts* of his Voice, deſtroys the Senſe, and ſuffers no Hearer to underſtand it.

7th Direction. As the Accent, or Streſs of the Voice, muſt be placed on the proper Syllable in pronouncing each Word, ſo a proper Accent muſt be given to ſuch Words in a Sentence whereby the Force and Meaning of that Sentence may beſt appear. This is called the *Emphaſis*.

The

The Notes of *Interrogation*, *Admiration*, &c. are often useful to direct where the *Emphasis* must be placed, which shall be further explained in the next Chapter.

8th Direction. Consider what the Subject is which you read, and let your Voice humour the Sense a little.

Where the Subject is meerly *Historical*, as a *News-Paper*, or a *Story*, or any Relation of what was done, there you should not vary the Accents very much, nor affect so strong and passionate a Pronunciation, as you ought to do where the Subject is *affecting* or *persuasive*; as in an *Oration*, an *Exhortation*, or the more *Practical* Parts of a *Sermon*.

Where the Sense is *grave* and *solemn*, especially if it be in the way of *Instruction*, or *explaining* any Point of Difficulty, let your Voice be more slow, and pronounce every Word very distinctly; but where the Subject is some *familiar*, *easy*, and *pleasant* Matter, let your Pronunciation be a little more speedy: But still remember,

member, that to read too faſt, is a greater Fault, at all times, than to read too ſlow, ſuppoſing that the *Accents* and *Emphaſis* be well obſerved.

9th Direction. Attend with Diligence when you hear Perſons who read well: obſerve the Manner how they pronounce; take notice where they give a different Turn to their Voice; mark in what ſort of Sentences, and in what Parts of any Sentence, they alter the Sound; and then endeavour to imitate them. Thus you will learn a graceful Cadence of Voice in *Reading*; as you may learn the Change of the Notes in *Singing*, by Rote, as well as by Rule, and by the Ear, attending to the Teacher, together with the Eye fix'd upon the Book of Tunes.

10th Direction. Let thoſe who deſire to read gracefully, practiſe it often in the Preſence of ſuch as have an harmonious Ear, and underſtand good Reading; and let them be willing and deſirous to be corrected.

Let the Master once or twice a Week appoint his best Scholars to read some Oration, some affectionate Sermon, some Poetry, some News-Paper, some familiar Dialogues, to shew them how to pronounce different sorts of Writing, by correcting their Mistakes.

Tho I would advise young Persons to read aloud, even sometimes in Private, in order to obtain a graceful Pronunciation; yet I would not have them trust only to their *private Reading* for this purpose, lest they fall into some foolish and self-pleasing Tones, of which their own Ears are not sufficient Judges, and thereby settle themselves in an ill Habit which they may carry with them even to old Age, and beyond all Possibility of Cure.

CHAP.

CHAP. XV.

Of the Emphasis *or* Accent *which belongs to some Special Word or Words in a Sentence.*

IT has been said already, that as that Force of the Voice which is placed on the proper Syllable in each Word, is called the *Accent*, so that Stress or Force of Sound that is laid on a particular Word in a Sentence, is called the *Emphasis*.

The Word on which the Stress is laid, is called the *Emphatical Word*, because it gives Force, and Spirit, or Beauty, to the whole Sentence; as in *Nehem.* vi. 11. *Should such a Man as I flee?* The little Word *I* is the most *emphatical*, and requires the Accent.

To *place an Emphasis* upon any Word, is only to pronounce that Word with a peculiar Strength of Voice above the rest. But if the

Word be of two Syllables, then the accented Syllable of the *emphatical* Word, muſt be pronounced ſtronger than otherwiſe it would be, and not any new or different *Accent* placed upon that Word. As in this Queſtion, *Did you travel to* London, *or to* York, *laſt Week?* The firſt Syllable in *London*, and the Word *York*, muſt both be pronounced with a ſtrong Sound, becauſe the *Emphaſis* lies on thoſe two Words.

And upon this Conſideration it is, that we uſe the Words *Accent* or *Emphaſis* indifferently, to ſignify the Streſs that muſt be laid on any Word in a Sentence, becauſe both are uſually placed on the ſame Syllable.

Yet if it happen that there be a plain Oppoſition between two Words in a Sentence, whereof one differs from the other but in part, as *righteous* and *unrighteous*; *form*, and *reform*, or *conform*; *proper* and *improper*; *juſt* and *unjuſt*; then the Accent is often remov'd from its common Place, and fix'd on that

firſt Syllable in which thoſe Words differ; as, *If I would* fórm *my Manners well, I muſt not* cónform *to the World, but rather* réform *it. The* Júſt *muſt die as well as the* únjuſt. Whereas if theſe Words *unjuſt* or *conform* ſtood by themſelves in a Sentence, without ſuch an Oppoſition, the Accent would lie on the laſt Syllable; as, *I would never* confórm *to their* unjúſt *Practices.*

As there may be two *Accents* upon one Word, ſo there may be two or three *Emphaſes* in one Sentence; as, *James is neither a* Fool, *nor a* Wit, *a* Blockhead, *nor a* Poet. Now in this Sentence, *Fool, Wit, Blockhead, Poet,* are all emphatical Words.

The great and *general Rule* to find out which is the emphatical Word in a Sentence, is this; *Conſider what is the chief Deſign of the Speaker or Writer,* and that Word which ſhows the chief Deſign of the Sentence, is the *emphatical* Word: for 'tis for the ſake of that Word, or Words, the whole Sentence ſeems to be made.

There might be ſome *particular Rules* given to find the *Emphatical Word*, ſuch as theſe:

1*ſt*, When a Queſtion is asked, the Emphaſis often lies on the *queſtioning Word*, ſuch as *who*, *what*, *when*, *whither*; as *Who is there? What is the Matter? Whither did you go?* But 'tis not always ſo, as, *Who was the ſtrongeſt, or the wiſeſt Man?* In which Sentence *wiſeſt* and *ſtrongeſt* are the Emphatical Words.

2*dly*, When two Words are ſet in Oppoſition one to the other, and one of them is pronounced with an *Emphaſis*, then the other ſhould have an *Emphaſis* alſo; as, *If* they *run*, we *will run*, *for* our *Feet are as good as* theirs. In this Sentence *they* and *we*, *ours* and *theirs*, are the Emphatical Words.

In reading a Diſcourſe which we know not before, ſometimes we happen to place the *Emphaſis* very improperly; then we muſt read the Sentence over again, in order to pronounce it with a proper Sound: But when a Perſon ſpeaks his own Mind,

or

or reads a Diſcourſe which he is acquainted with, he ſcarce ever gives the *Emphaſis* to the wrong Word.

To make it appear of how great Importance it is to place the *Emphaſis* aright, let us conſider, that the very Senſe and Meaning of a Sentence is oftentimes very different, according as the *Accent* or *Emphaſis* is laid upon different Words; and the particular Deſign of the Speaker is diſtinguiſh'd hereby, as in this ſhort Queſtion, *May a Man walk in at the Door now?* If the *Emphaſis* be laid upon the Word *Man*, the proper Negative Anſwer to it is, *No, but a Boy may.* If the *Emphaſis* be laid on the Word *walk*, the Anſwer is, *No, but he may creep in.* If the *Emphaſis* be put on the Word *Door*, the Anſwer will be, *No, but he may at the great Gate*; and if the Emphaſis be placed on the Word *now*, the negative Anſwer is plainly this, *No, but he might Yeſterday.* And let us but conſider how impertinent either of theſe Anſwers would be, if the Inquirer did not lay the *Emphaſis* on

on the proper Word, that ſhould give the true Meaning of his Queſtion.

Take the utmoſt Care therefore in Reading, to diſtinguiſh the *Emphatical Word*; for the Beauty and Propriety of Reading depends much upon it: and that every Reader may fully underſtand me, I would lay down theſe *four particular Rules* concerning the *Emphaſis*.

1ſt, *Carefully avoid Uniformity of Voice, or reading without any* Emphaſis *at all*; like a meer ignorant Boy, who knows not what he reads, expreſſing every Word with the ſame Tone, and laying a peculiar Force of Sound no where: for ſuch a one pronounces the moſt pathetic Oration, as tho he were conning over a meer Catalogue of ſingle Words.

2*dly*, *Do not multiply the Accents, nor change the Tone of your Voice ſo often as to imitate Singing or Chanting*; for this is another Extreme, and as faulty as the former. The Reader ſhould not make new *Emphaſes* beyond the Deſign of the Writer; and therefore,

3*dly*,

3*dly*, *Take heed of laying a Streſs or Accent on Words where there ought to be none.* Some Perſons have got a very unhappy Cuſtom of placing a ſtrong Sound on Words, not ſo much according to their Senſe, as according to the Length of the Sentence, and the Capacity of their Breath to hold out in pronouncing it: therefore you ſhall find them ſtrengthen their Tone perhaps at the End of every *Line* or *Comma*; and others ſhall do it perhaps only at a *Colon*, or a *Period*. Now tho toward the End of a Sentence, the Voice ſhould uſually ſuffer an agreeable Turn, yet not always grow louder; for the *Emphatical* Word may ſtand perhaps in the Middle of the Sentence, where there is no Stop at all. But this leads me to the *fourth Rule*.

4*thly*, *Have a care of omitting the Accent, or Emphaſis, where it ought to be placed*; for this will make the Sentence loſe all its Force, and oftentimes conceal the Meaning of it from the Hearer.

Per-

Perhaps I have been too tedious here; but if these Rules are not observed in *Reading*, the Speech of the finest Orator, with all the noblest Ornaments of Eloquence, will become flat, and dull, and feeble, and have no Power to charm or persuade.

CHAP. XVI.

Observations concerning the Letters in printed Books, and in Writing.

1. THE Twenty-four Letters are called the *Alphabet*, because *Alpha*, *Beta*, are the Names of the two first *Greek* Letters *A* and *B*. Note that the great Letters are called *Capitals*, and the others *Small*.

2. The round, full, and upright Print is called the *Roman*, *as*, Father. The long, narrow, and leaning Letters are called *Italic*, or *Italian*, as *Father*. The old Black Letter is called the *English*, as Father.

3. In

3. In moſt Books both the *Roman* and *Italian* are uſed, but in the old *Engliſh* Letter few Things are printed now-a-days, beſides Acts of Parliament, Proclamations, *&c.*

4. Books that are printed in the *Roman* Letter, allow ſuch Parts as theſe to be printed in the *Italic*, (*viz.*)

(1.) The Preface, and ſometimes the *Index*, or *Table* of the Matters contain'd in the Book.

(2.) The Titles or Arguments of the ſeveral Chapters, Sections, or Pages.

(3.) Examples to any Rules that are laid down.

(4.) Words of any foreign Language that are cited or mentioned.

(5.) Such Sentences as are cited from other Authors, or the Speeches or Sayings of any Perſon.

(6.) Thoſe Words that have the chief Place or Force in a Sentence, and are moſt ſignificant and remarkable; where the *Emphaſis* is placed.

(7.) Where any Word or Words are made the very Matter of the Diſcourſe, or are explain'd, thoſe Words

Words are printed often in the *Italic*; or else the Explication of them is so; as, the Name of *Cannon* is given to a *Great Gun*.

Note, That if a Book, or Chapter, or Preface, &c. be printed in the *Italic* Letter, then all these Things before mentioned are printed in the *Roman*.

Note also, That most of those things which ought to be put in a different Letter in *Print*, ought to have a Stroke drawn under them in *Writing*, or be written in a different Hand, or (at least) they should be included in *Crotchets* for distinction sake.

CHAP. XVII.
Of Great Letters.

THE last Observation concerning Letters, is this, That *Capital*, or Great Letters, are never used among the Small, in the Middle or End of Words, but only at the Beginning of a Word, and that in the Cases following.

1. At the beginning of any Writing, Book, Chapter, Paragraph, &c.

2. Af-

2. After a Period, or any full Stop, when a new Sentence begins.

3. At the beginning of every Line in Poetry, and every Verſe in the Bible.

4. At the beginning of proper Names of all ſorts, whether of Perſons, as *Thomas*; Places, as *London*; Ships, as *The Hope-well*; Titles and Diſtinctions of Men and Women, as *King*, *Queen*, *Biſhop*, *Knight*, *Lady*, *Eſquire*, *Gentleman*, *Sir*, *Madam*.

5. All the Names of God muſt begin with a great Letter, as *God*, *Lord*, the *Eternal*, the *Almighty*; and alſo the *Son* of God, the Holy *Spirit*.

6. A Citation of any Author, or Saying of any Perſon, which is quoted in his own Words, begins with a Capital, as, *The Fool hath ſaid in his Heart*, There is no God.

7. Where whole Words, or Sentences are written in Capitals, ſomething is expreſs'd extraordinary remarkable; as, *I AM THAT I AM, is the Name of God.* Whole Words alſo are written in Capitals in the Titles of Books, for Ornament ſake.

8. When *I* or *O* are ſingle Words, they muſt always be writ in Capitals, as *I read*, *O brave!*

9. It has alſo been the growing Cuſtom of this Age in printing of every thing, but eſpecially Poetry or Verſe, to begin every Name of a thing (which is call'd *a Noun Subſtantive*) with a Great Letter; tho I cannot approve it ſo univerſally as it is practiſed.

CHAP. XVIII.

Obſervations concerning the Size, Pages, Titles, &c. in printed Books.

1. BOOKS are ſaid to be printed in *Folio*, in *Quarto*, in *Octavo*, or in *Twelves*, or ſometimes in *Twenty-fours*.

Books in *Folio* are thoſe wherein a whole Sheet makes but two Leaves; in *Quarto* a Sheet makes four Leaves; in *Octavo* eight Leaves; and in *Duodecimo*,

decimo, or *Twelves*, twelve Leaves, *&c.*

2. A *Page* in a Book, is all that is written, or printed on one ſide of a Leaf.

3. A *Line* ſignifies all the Words that ſtand in one Rank, from the left Hand of the Page, to the Right.

4. But when the Page is divided into ſeveral Parts from the Top to the Bottom, one of thoſe Parts is called a *Column*; as in Bibles, Teſtaments, News-Papers, Dictionaries, all Tables or Catalogues of Words.

5. The Spaces on the Side, or Bottom of the Page, are called the *Margin*, whether they be empty, or have Notes in them, which are called *Marginal Notes.*

6. The firſt Page of every Book, which gives an account what that Book treats of, is called the *Title-Page*; and the firſt Part of it is uſually written or printed in Capitals.

7. The Word or Sentence that ſtands over the Head of every Page, is called the *Running Title.*

8. The Word that is written on the Bottom of the Page, at the right hand, is called the *Catch-word*, and is repeated again at the beginning of the next Page, to ſhow that the Pages are printed in true order, and follow one another aright.

9. The great or ſmall Letters and Figures that ſtand under many of the Pages, are *Marks* of the *Printer*, chiefly for the Uſe of the *Bookbinder* to number the Sheets, as, A, B, C, note the 1*ſt*, 2*d*, and 3*d* Sheet, *&c.*

10. Where a Line begins ſhorter than the reſt, with a great Letter, it is called *a new Paragraph.*

11. As *Chapters* are Parts of a *Book*, ſo *Sections* are ſometimes made Parts of a Chapter, and *Paragraphs* are Parts of a Section.

12. The Words or Sentences written juſt before the beginning of a Chapter, or Section, are called the *Contents* of it, or ſometimes the *Argument.*

CHAP.

CHAP. XIX.

Obſervations in reading the Bible.

1. THE Bible is divided into the *Old Teſtament* and the *New*, and each of theſe divided again into ſeveral Books, as the Book of *Geneſis*, the Book of *Exodus*, &c. The Books into Chapters, (*viz.*) I. II. III. *&c.* and the Chapters into Verſes, 1, 2, 3, *&c.*

2. There is generally a *Period* at the end of every Verſe, tho the Senſe ſometimes is not compleat; and oftentimes a *Colon* in the middle of a Verſe, inſtead of a *Semicolon* or *Comma*; eſpecially in the Old Teſtament.

3. This Mark ¶ or ʃ is uſually put at the beginning of every *Paragraph*, as we took notice before.

4. In the Bible thoſe Words only are printed in a different or *Italic* Letter, which are not found in the original *Hebrew* or *Greek*; but the Tranſlators have added them to compleat the Senſe, or to explain it: and

therefore proper Names are not diſtinguiſh'd by a different Print, but by a great Letter at the beginning.

5. In the Old Teſtament where [LORD] is written all in Capitals, the Word in the Hebrew is *Jehovah*: Where it is written in ſmall Letters, [Lord] it is ſome other Word in the Hebrew, as *Adôn*, or *Adonai*, &c.

6. In Bibles with marginal Notes, let theſe three things be obſerved.

(1.) The little Letters a, b, c, d, placed between the Words, refer to other Texts of Scripture in the Margin that have a like Senſe; and theſe are called *References*.

(2.) An *Obelisk*, or *Dagger* †, is uſed to ſhew what are the Words, or literal Expreſſions of the *Hebrew* or *Greek*, which the Tranſlators have a little alter'd to render them proper *Engliſh*.

(3.) A *Double Stroke*, or *Parallel* ‖, is uſed to ſhew how the Words may be differently tranſlated.

Laſtly, It is an uſeful thing alſo to remark, that the very ſame Names are ſpelled different Ways in the *Old Teſta-*

Teſtament and in the *New*; becauſe the Words in the Old Teſtament are much according to the *Hebrew*, from whence they are tranſlated, and the New are ſpell'd according to the *Greek*. See the Seventh *Table*.

CHAP. XX.

Of Reading Verſe.

THERE are two Ways of writing on any Subject, and theſe are *Proſe* and *Verſe*; or in other Words, *Plain Language* and *Poetry*.

Proſe is the common Manner of Writing, where there is no neceſſary Confinement to a certain Number of Syllables, or placing the Words in any peculiar Form.

Engliſh *Verſe* generally includes both *Metre* and *Rhyme*.

When every Line is confin'd to a certain Number of Syllables, and the Words ſo placed, that the Accents may naturally fall on ſuch peculiar Syllables

Syllables as make a ſort of Harmony to the Ear; this is called the *Metre*.

When two or more Verſes, near to each other, end with the ſame, or a like Sound, the Verſe is ſaid to have *Rhyme*.

Take theſe Examples.

I've taſted all the Pleaſures here,
They are not laſting, nor ſincere.
To eat and drink, diſcourſe and play,
To-morrow as we do to-day:
This beaten Track of Life I've trod
So long, it grows a tedious Road.

Sir R. Blackmore.

Or thus:

Patience a little longer hold,
A while this mortal Burden bear;
When a few Moments more are told,
All this vain Scene will diſappear:
Immortal Life will follow this,
And Guilt and Grief be chang'd for endleſs Joy and Bliſs.

Sir R. B.

Sometimes a *Double Rhyme* is uſed, and the two laſt Syllables chime together;

gether; but this is ſeldom admitted, except in comical, pleaſant, or familiar Verſe: as,

What made thee, Tom, *laſt Night*
ſo merry?
Was it good Ale, or good Canary?

Sometimes Engliſh Verſe is written *without Rhyme*, and is called *Blank Verſe*. For inſtance of this, take the Deſcription of Hell in *Milton*'s admirable Poem, call'd *Paradiſe Loſt*.

Regions of Sorrow, doleful Shades, where Peace
And Reſt can never dwell; Hope never comes,
That comes to all; but Torture without end
Still urges; and a fiery Deluge fed
With ever-burning Sulphur unconſum'd.

But in this ſort of Verſe the *Metre* is obſerved as much as if it had *Rhyme* alſo.

In *Engliſh* Metre the Words are generally ſo diſpoſed, that the Accent may fall on every ſecond, fourth, and ſixth Syllable; and on the eighth, and tenth, and twelfth alſo, if the Lines are ſo long. The firſt ſix Lines of Sir *Richard Blackmore's* excellent Poem, called *Prince Arthur*, happen to give us an Inſtance of this without one Variation.

I ſing the Briton, and his gen'rous arms,
Who vers'd in Suff'rings, and the rude Alarms
Of War, reluctant left his native Soil,
And undiſmay'd ſuſtain'd inceſſant Toil,
Till led by Heav'n propitious he return'd,
To bleſs the iſle which long his abſence mourn'd.

Now becauſe *Engliſh* Verſe generally takes this Turn, ignorant Perſons are ready to imagine that it muſt be ſo univerſally, and that it is abſolutely neceſſary to give this ſort of Sound

Sound to every Line in Poeſy, and to lay a Streſs upon every ſecond Syllable; whereas there is a great deal of juſt Liberty and Variation, which Poeſy allows in this Caſe, without deſtroying the Harmony of the Verſe: and indeed it adds a Beauty and Grace to the Poetry, ſometimes to indulge ſuch a Variety, and eſpecially in the firſt and ſecond Syllables of the Line.

But for want of this Knowledge, moſt People affect to read Verſe in a very different manner from Proſe; and they think it not ſufficient to place a common Accent, but lay a very hard and unnatural Streſs on every other Syllable; and they ſeem to ſtop and reſt on it, whether the natural Pronunciation of the Words will allow it or no. By this means they give a falſe and wretched Accent to many Words, and ſpoil good *Engliſh*, to make it ſound like Verſe in their Opinion. In ſhort, they would not only read the Song, but give it a Tune too.

Let

Let the following Inſtance be given, wherein one of theſe miſtaken Readers will be guilty of this Fault in a ſhameful Degree.

Note, I have placed the Accents in this Example, not where they ought to lie, but where ſuch a common Reader would place them.

Angéls inviſiblé to Sénſe,
Spreading their Pínions fór a Shiéld,
Are thé brave Soúldiers béſt Defénce,
When Cánnons in long órder ſháll diſpénſe
Terríble Slaúghter round the Fiéld.

What an hideous Harmony doth this Stanza make on the Lips of ſuch a Pronouncer!

The great and general *Rule* therefore of reading *Engliſh* Verſe, is to pronounce every Word, and every Sentence, juſt as if it were Proſe, obſerving the Stops with great Exactneſs, and giving each Word and Syllable its due and natural Accent; but with theſe two ſmall *Allowances*, or Alterations.

1. A

I. At the end of every Line, where is no Stop, make a Stop about half ſo long as a Comma, juſt to give notice that the Line is ended.

II. If any Word in the Line happen to have two Sounds, chuſe to give that Sound to it which moſt favours the Metre and the Rhyme.

To favour the Metre, is to read two Syllables diſtinct, or to contract them into one, according as the Metre requires; as the Word *glittering* muſt make three Syllables in this Line;

All glittering in Arms he ſtood.

But in the following Line it makes but two; as,

All glittering in his Arms he ſtood.

The *Metre* alſo is favour'd ſometimes by placing the Accent on different Syllables in ſome few Words that will admit of it; as the Word *Avenue* muſt have the Accent on the firſt Syllable in this Line,

Wide avenues for cruel Death.

But in the next Line it must be accented on the second Syllable; as,

A wide Avénue to the Grave.

To favour the Rhyme, is to pronounce the last Word of the Line so as to make it chime with the Line foregoing, where the Word admits of two Pronunciations: as,

Were I but once from Bondage free,
I'd never sell my Liberty.

Here I must pronounce the Word *Liberty*, as if it were written with a double *ee*, *Libertee*, to rhyme to the Word *free*.

But if the Verse ran thus;

My Soul ascends above the Sky,
And triumphs in her Liberty:

The Word *Liberty* must be sounded as ending in *i*, that *Sky* may have a juster Rhyme to it.

But whether you pronounce *Liberty* as tho it were written with *ee* or *i*, you must still pronounce that last Syllable but feebly, and not so strong as to

to miſplace the Accent, and fix it on the laſt Syllable.

So in this Verſe;

Unbind my Feet, and break my Chain,
For I ſhall ne'er rebell again.

Here you muſt give the Diphthong *ai*, its full Sound in the Word *again*; but it muſt be pronounced *agen* in the following Verſe: as,

Put Daniel *in the Lions Den,*
When he's releas'd, he'll pray again.

Now having made theſe two ſmall *Allowances*, if the Verſe does not ſound well and harmonious to the Ear when it is read like Proſe, the Fault muſt be charged on the *Poet*, and not on the *Reader*; for it is certain that thoſe Verſes are not well compoſed, which will not be read gracefully according to the common Rules of Pronunciation.

Make an Experiment now in the Lines before-mentioned, and if you read them like *Proſe*, you will find the Juſtneſs of the natural Accent is maintained in every Word, and yet

the Harmony or Muſic of the *Verſe* ſufficiently ſecured.

Angels inviſible to Senſe,
Spreading their Pinions for a Shield,
Are the brave Souldiers beſt Defence,
When Cannons in long order ſhall diſpenſe
Terrible Slaughter round the Field.

I might take notice here, that there are two other Kinds of Metre in *Engliſh*, beſides this common Sort where the Accent is ſuppos'd to lodge on every ſecond Syllable.

One ſort of *uncommon Verſe*, is when the Line contains but ſeven Syllables; and a pretty ſtrong Accent lies on the firſt Syllable in the Line, and on the 3*d*, 5*th*, & 7*th*; as,

Glitt'ring Stones, and golden Things,
Wealth and Honours that have Wings,
Ever flutt'ring to be gone,
I could never call my own:
Riches that the World beſtows,
She can take, and I can loſe;
But the Treaſures that are mine,
Lie afar beyond her Line.

The

The other ſort of *uncommon Verſe* has a quick and haſty Sound, and muſt have the Accent placed on every third Syllable. Matters of Mirth and Pleaſantry are the Subject of this ſort of Song; and but ſeldom is it uſed where the Senſe is very ſolemn and ſerious: Take this Inſtance of it.

'Tis the Voice of the Sluggard: I
hear him complain,
You have wak'd me too ſoon, I muſt
ſlumber again.
As the Door on its Hinges, ſo he on
his Bed
Turns his Sides, and his Shoulders,
and his heavy Head.

In this laſt Line, the natural and proper Accent lies not on the Word *his*, where the Verſe ſeems to require it; but on the Word *heavy*: Yet it happens to have a ſort of Beauty in it here, to keep the natural Accent, and thereby you ſhew the *Heavineſs of the Sluggard* more empatically, while he ſuffers not the Verſe to run ſwift, and ſmooth, and harmonious.

Thus let the Poesy always answer for itself, but the Reader should keep true to the natural Accent. And, in general, it must be still maintain'd, that the common Rules of reading Prose, hold good in reading all these kinds of Poetry: Nor is the Reader obliged to know before-hand what particular kind of Verse he is going to read, if he will but follow the common Pronunciation of the *English* Tongue; let him but humour the Sense a little, as he ought to do in Prose, by reading swift or slow, according as the Subject is grave or merry; and if he has acquainted himself a little with Verse, and practised the reading of it, where the Poet has performed his Part well, the Lines will yield their proper Harmony.

Thus it appears to be a much easier matter to read Verse well, than most People imagine, if they would but content themselves to pronounce it as they do common Language, without affecting to add new Musick to the Lines, by an unnatural Turn and Tone of the Voice.

CHAP.

CHAP. XXI.

General Directions for Spelling and Writing true Engliſh.

ALL the Rules that can poſſibly be given, for ſpelling *Engliſh* Words aright, can never make the Scholar perfect in this Work, without diligent Obſervation of every Word in the Books which he reads; and by this Means alone Thouſands have attain'd a good Degree of Skill in it: yet conſiderable Aſſiſtance towards this Art, may be given to Children, and thoſe that are unlearned, by ſome *general Methods*, and ſome *particular Rules*.

The *General Directions for true Spelling*, are theſe.

1*ſt Direction.* Pronounce the Word plain, clear, diſtinct, Syllable by Syllable; give the full Sound to every Part of it, and write it according to the longeſt, the hardeſt, and harſheſt Sound in which the Word is ever pronounced; as, *A-pron*, not *Apurn*; *Cole-wort*, not *Collut*, &c. The

The reaſon of this Rule is this: Moſt Words were originally pronounced as they are written; but the Pronunciation being ſomething long and rough, difficult and uneaſy, they came to be pronounced in a more ſhort and eaſy way for Converſation, by the leaving out ſome Letters, and ſoftening the Sound of others: So, for inſtance, *join* is pronounced *jine*; *Purſe* is pronounced *Pus*; *half* is pronounced *haf*; *Marri-age Marrage*, *Na-ti-on Naſhun*, *Vic-tu-alls Vittles*: But the way of writing theſe Words remains ſtill the ſame.

2*d General Direction*. When Scholars begin to read pretty well, let the Maſter take their Books out of their Hands, after they have read their Leſſons, and then ask them to ſpell the eaſier, or the harder Words of it, ſuch as he judges ſuitable to their Capacities or their Improvement.

Two Scholars, when they have read their own Leſſons, may ask each other to ſpell the Words of them, and thus improve themſelves; or any

two

two Perſons of advanced Years, who are ſenſible of their own Defects.

3*d General Direction.* Let there be a *Spelling Exerciſe* appointed twice a week, at leaſt, for the whole School; and, by degrees, let the Maſter ask them to ſpell every Word in ſome well-collected Catalogues, and the Tables in this Book; and let them be encouraged by gaining ſuperior Places in their Rank, as *Captain*, *Lieutenant*, &c. according as they ſpell moſt Words right.

Two or three Scholars may uſe theſe Tables of Words in a ſort of Sport or Play, and when they ask each other to ſpell them, he that miſſes not one in ten or twenty, ſhall gain a Pin, or two Pins, or a Marble, or what other Toy they think proper, never exceeding the Value of a Farthing.

4*th General Direction.* When Scholars begin to write well, let ſeveral of them be appointed to write a Page, or a Column, out of theſe, or any other Tables of Words, and ſometimes out of the Bible, or any other Book, and well obſerve how every

Word

Word is ſpelt: Then let the Maſter take all their Books and Papers away, and himſelf, or one of the beſt Scholars, read and pronounce all the Words diſtinctly, and let all the reſt write them down, and be encouraged, or reproved, according to the Number of Faults.

Any two Perſons may do this for their own Improvement: and the Reaſon why I give this Direction, is, becauſe once writing a Line impreſſeth it more upon the Memory, than three or four Readings.

5th General Direction. Read over the Chapters of this Book, from the *third* to the *tenth*, with Diligence, and remark how the Vowels and Conſonants are ſounded in different ſort of Words, *Engliſh* or *Foreign*; and learn to write them accordingly; Obſerve where they keep their proper Sound, and where they change it.

Take particular Notice alſo, what Lettes are ſilent, and not pronounced at all; and remember to put in thoſe Letters in Writing, tho you leave them out in Reading.

6th General Direction. In your younger Years eſpecially, take all proper Opportunities for Writing, and be careful to ſpell every Word true: this may be done by the help of ſome ſmall *Engliſh Dictionary*, where the Words are put down in the Order of the Alphabet; and if you doubt of the ſpelling of any Word, write it not without firſt conſulting the *Dictionary*.

The beſt Dictionary that I know for this Purpoſe, is entitled, *A New Engliſh Dictionary*, &c. By *J. K.* The 2d Edition. 1713. In a ſmall Octavo.

CHAP. XXII.

Particular Rules for Spelling and Writing true Engliſh.

A GREAT part of the *Engliſh* Tongue is ſo irregular in the Letters and Compoſition of it, that it would require almoſt as many *Rules* to ſpell by, as there are *Words* to be ſpell'd:

ſpell'd; But there are ſeveral other Words that may be reduced into ſome Ranks and Order, and the Scholar may be aſſiſted toward the ſpelling them aright, by the Obſervations, and the *Rules* following.

The *Certain Rules* are theſe:

1. *ch* at the end of a Word, after a ſhort Vowel, always takes *t* before it, as *catch, fetch, pitch, botch, Dutch*; except ſome very few common Words, as *much, ſuch, rich, which.*

2. A Vowel ſounding long before a ſingle Conſonant, requires an *e* at the end, as *Fate, where, mine, Bone, Tune:* But very ſeldom after a double Conſonant or a Diphthong, except after the Letters *c* ſoft, *g* ſoft, *ſ*, *x*, *z*, and *v* Conſonant, as in *Voice, Fence, range, Houſe, rouze, carve, twelve.*

3. Where *g* has a ſoft Sound after a ſhort Vowel, *d* generally muſt go before it; as *Badger, Hedge, Ridge, Lodge, Cudgell.*

4. Whereſoever *g* is ſounded hard after a long Vowel in the end of a Word, *ue* muſt follow it, as *Plague,*

In-

Intrigue, *prorogue*; and in all foreign Words, as *Catalogue*, *Synagogue*, &c.

5. *gh* is written inſtead of *g* in *gheſs*, *ghittar*, *aghaſt*, *ghaſtly*, *Ghoſt*: and *gu* in the Words following, *Guard*, *Gueſt*, *Guide*, *Guile*, *Guilt*, *Guinea*, *Guiſe*, and their Compounds and Derivatives, as *beguile*, *diſguiſe*, *guilty*, &c.

6. *k* at the end of a Word, after a ſhort Vowel, always takes *c* before it, as *crack*, *knock*, *Neck*, *ſick*, *Duck*.

7. Double *l* is always uſed at the end of Words of one Syllable after a ſingle Vowel, as *call*, *full*, *fill*, *ſmell*, *roll*, *poll*.

8. Double *s* moſt uſually ends a Word after a Vowel that ſounds ſhort, as *paſs*, *Goodneſs*, *miſs*, *toſs*: except a few common Words of one Syllable; as, *as*, *was*, *yes*, *is*, *his*, *this*, *us*; *thus*: except alſo when *s* or *es* is added to a Word, as *Horſe*, Horſes; *kiſs*, Kiſſes; *deſpiſe*, deſpiſes; *dye*, dyes.

9. A long *ſ* is never uſed at the end of a Word, nor juſt after a ſhort *s*, in Writing or Printing.

10. The Sound of *us*, at the end of a Word of more than one Syllable, is written *ous*, in Words purely *Engliſh*, as *righteous*, *piteous*, *cautious*, &c.

The *Obſervations* which cannot be reduced to any *certain Rules*, are theſe:

1. Obſerve when a ſingle Vowel is ſounded, whether the Word be written with a Diphthong or no, as *Bread*, *Heart*, have a Diphthong; but *fed*, *part*, have not.

2. Obſerve the Words where *ch* has the proper *Engliſh* Sound, as *Child*, *patch*, *ſuch*; and where it is ſounded hard, and written inſtead of *k*, as *School*, *Stomach*, *Character*, &c. or where it is ſounded like *ſh*, as in *French* Words, *Chaiſe*, *Machine*, *Chagrin*, &c.

3. Obſerve where *ſc* is written inſtead of *c* ſoft, or *s*; as *Science*, *Diſciple*, *ſcent*, *aſcend*, *Conſcience*, &c.

4. Obſerve where *ph* is written inſtead of *f*, as *Phyſick*, *Philoſophy*, *Triumph*, *Camphire*, &c.

5. Obſerve where *que* is written inſtead of *k*, as *oblique*, *Antique*, *Maſque*, &c.

6. Ob-

6. Obſerve where *rh* is written for *r*, as *Rheum*, *Rhetorick*, *Myrrh*, *Catarrh*, &c.

7. Obſerve how the Sound of *ſhi*, before a Vowel, is written; whether with *ci*, as *vicious*; or *ſci*, as *Omniſcient*; or *ſhi*, as *Faſhion*; or *ſi*, as *Viſion*; or *ſſi*, as *Paſſion*; or *ti*, as *Condition*. But remember where that *ſh* ſounds hard like *zh*, 'tis always written with a ſingle *ſ*, as *Viſion*, *Deciſion*, *Occaſion*, *Confuſion*.

8. Obſerve where *y* is written for *i*, as *Presbyter*, *Synagogue*, *Rhyme*, *Type*, *Myrtle*, *Phyſick*, and many others.

9. Obſerve where *x* is ſounded before *ion*, moſt times *ct* muſt be written, as *Affliction*, *Deſtruction*; but not always, as *Crucifixion*, *Complexion*, *Defluxion*, and *Reflexion*, which is ſometimes ſpell'd *Reflection*.

10. Obſerve, in the laſt Place, that Compound and Derivative Words are generally ſpell'd as their Primitives are, as *guile*, beguiles; *knock*, knocketh; *catch*, catcher; *rich*, richer; *call*, calling.

The chief Exception is in the Final *e*, (*viz*) If the firſt, or the primitive Word in a Compound or Derivative end in *e*, that *e* is often left out; as *take*, *taking*; *write*, *writing*; *Houſe*, *Houſhold*; *Horſe*, *Horſman*: But ſometimes it muſt be written, as *where*, *whereof*; *here*, *herein*; *Peace*, *peaceable*: which no Rules can ſo well determine, as a general Acquaintance with the *Engliſh* Tongue.

Note alſo, that if the primitive Word end in *y*, it may be moſt times changed into *i*, as in *marry*, *Marriage*; *marryed*, or *married*; but not in *marrying*, where *i* follows it.

To provoke all my Readers to obſerve theſe Directions, let them know that 'tis for want of Skill in this Art of Spelling, that ſo many Women in our Age are aſhamed to write, and thus forget the Art of Writing itſelf for want of Practice: and if ſeveral Men, whoſe Buſineſs conſtrains them to write frequently, could but know the ridiculous Faults of their own Spelling, they would be aſhamed to be ſo expoſed. Diligent Attendance

to

to theſe Directions, and due Care in younger Years, would prevent theſe Inconveniencies.

CHAP. XXIII.

Obſervations concerning the various Ways of Spelling the ſame Word.

THO far the greateſt Part of *Engliſh* Words are ſpelled but one way, yet there are ſome that ſeem to admit of two Manners of Spelling; for which theſe following Rules may be given for our Obſervation.

1. *ee* is ſometimes written for *ie*, in the middle of a Word, as *Niece*, Neece; *Piece*, Peece; *Belief*, Beleef; *Thieves*, Theeves.

2. *in* is changed for *en*, at the beginning of a Word, as *ingage*, engage; *inquire*, enquire; *indanger*, endanger; *indure*, endure; *intangle*, entangle.

3. *i m* is alſo changed for *e m*; as *imploy*, employ; *imbattle*, embattle; *imbezzle*, embezzle; *imbarque*, embarque.

4. *k* may be left out after *c*, in Words borrowed from the *Latin*, as *Publick*, Public; *Muſick*, Muſic; *Logick*, Logic; *Pedantick*, Pedantic.

5. *e l* is ſometimes written for *l e*, at the end of ſome Words, as *Cattle*, Cattel; *Battle*, Battel.

6. *o a* is turned ſometimes into long *o*, and *e* final, as *Coal*, Cole; *Cloak*, Cloke; *Smoak*, Smoke; *groan*, grone; *Shoar*, Shore.

7. *or* is often written where *our* was wont to be written, as *Labour*, Labor; *Honour*, Honor; *Favour*, Favor; *Conquerour*, Conqueror.

8. Among other Letters which are now-a-days omitted by ſome Writers, *p* between *m* and *t* is often left out; as *Preſumption*, Preſumtion; *Attempt*, Attemt: ſo in *Aſſumption*, *Contempt*, *contemptuous*, *Temptation*, &c.

9. *Ph* is changed into *f* many times, as *Pharſy*, *Phanatic*, *phantaſtic*,

taſtic, *Phantom*, *Phrenzy*, *Phlegm*, *Sulphur*, *prophane*; for which are written, *Fancy*, *Fanatic*, &c.

10. *que* is changed into *k*, or *ke*; as *Barque*, *Traffique*, *Maſque*, *Flaſque*, *Relique*, *Checquer*, *Caſquet*, *Muſquet*, are often written *Bark*, *Traffick*, &c.

11. *re* or *er* are written indifferently in theſe Words: *Theater*, or Theatre; ſo *Metre*, Meter; *Centre*, Center; *Sepulchre*, Sepulcher.

12. *ſ* is turned ſometimes into *z*, in ſuch Words as *Raſor*, *Sciſſors*, *Braſier*, *Loſenge*, *Exerciſe*, *chaſtiſe*, *deviſe*, *Enterpriſe*; which may be written *Razor*, *Scizars*, *Exercize*, *Enterprize*, &c.

There are alſo many other Words where *c* is made frequently to ſupply the Place of *ſ*; but 'tis by no means proper, tho 'tis very common; as in *diſpence*, *ſuſpence*, *Sence*, *Recompence*, *Pretence*, &c. all which Words ought to end in *ſe*, as *diſpenſe*, *ſuſpenſe*, *Senſe*, &c.

13. *ti*, or *ci*, are written in theſe Words, *antient*, *vitious*, *gratious*, *pretious*, *ſpatious*, &c. as *ancient*, *vicious*, &c.

14. *ugh*

14. *ugh* may be left out in *though*, tho; *through*, thro; and in *thought*, *brought*, &c. with an *Apostrophe* in the room of them, as *tho't*, *bro't*, &c.

15. *ugh* is sometimes changed for *w*, as in *Yew*, *Plow*, *Bow*, *thorow*, *enow*; for Yeugh, Plough, Bough, thorough, enough.

Upon the Word *enough* there is this Observation made, that, when it signifies a *sufficient Quantity*, 'tis written always with *ugh*, and pronounced *enuff*: as, *There is Wine enough*. But when it signifies a *sufficient Number*, 'tis oftentimes both pronounced and written *enow*; as, *There are Bottles enow*.

16. *ul*, or *wl*, is turned into *ll* in these Words, *rowl*, roll; *powl*, poll; *scrowl*, scroll; *controul*, controll.

17. Many Words are written with *u* after a Vowel, which used to be written with *w* heretofore, as *Noun*, Nown; *Ground*, Grownd; *sour*, sowr; *caul*, cawl; *lour*, lowr.

18. Words whose Sound ends in *i*, were once written with *ie*, now with *y*, as *flie*, fly; *bloodie*, bloody; *Victorie*,

torie, Victory: ſome are written either with *ie*, or *y e*, as *die*, dye; *lie*, lye; *tie*, tye: others only with *y*, as *my*, *thy*, *by*: others chiefly with *y e*, as *Rye*, *Pye*, as Cuſtom pleaſes.

19. It may be obſerved in general, that *i* and *y* are written for one another indifferently in many Words, as *Lion*, Lyon; *Tiger*, Tyger; *praiſe*, prayſe; *Toil*, Toyl; *ſaid*, ſayd; *paid*, payd.

20. Some Words are written either with a double or ſingle Conſonant in the middle, as well as in the end; as *Aray*, Array; *Orange*, Orrange; *Forage*, Forrage; *later*, latter; *Mat*, Matt; *rot*, rott; *ſcof*, ſcoff; *Sum*, Summ: and Words of ſeveral Syllables ending in *l*; as *hopefull*, hopeful; *ſpeciall*, ſpecial; *naturall*, natural.

I dare not pretend to maintain that both theſe Ways of Spelling the ſame Words in this Chapter, are learnedly right, and critically true: Nor do I write now for Scholars and Criticks; but many of the Learned have been wiſely negligent in theſe leſſer Matters,

ters, and not waſted their Time in long and deep Reſearches after an *e*, or an *i*, an *ſ*, or a *z*: and they have taken the liberty to ſpell theſe Words different ways; and many times, in Imitation of the *French*, have left out uſeleſs Letters by way of Refinement: I confeſs the Derivation of thoſe Words is hereby loſt. But after all, *Cuſtom*, which will be the Standard of Language, has rendred both theſe Methods of Spelling tolerable, at leaſt to the Unlearned.

For the Words which are not reduced to any of theſe Rules, ſee the ſixth Table.

There are alſo ſeveral *Engliſh* Proper Names which Men ſpell different ways; as, *Eliſabeth*, or *Elizabeth*; *Eſther*, or *Heſter*; *Nathanael*, or *Nathaniel*; *Humfry*, or *Humphrey*; *Anthony*, or *Antony*; *Gaſpar*, or *Faſpar*; *Hierom*, or *Jerom*; *Giles*, or *Gyles*; *Katherine*, or *Catharine*; *Britain*, or *Brittain*. But I ſhall not make a diſtinct Table of them here; Obſervation will ſufficiently teach them.

I ſhall conclude this Chapter with one Remark, (*viz.*) That in Old Writings, and in Books printed long ago, you find many needleſs Letters uſed in ſpelling ſeveral Words, which are left out in modern Books and Writings; as for inſtance, The Words which we write *Son*, *Gun*, *Sap*, *preſs*, *Goodneſs*, *tho'*, *Body*, *doth*, *doſt*, &c. were once written *Sonne*, *Gunne*, *Sappe*, *preſſe*, *Goodneſſe*, *though*, *Boddy* or *Boddie*, *doeth*, *doeſt*; and a thouſand other Inſtances there are of the like Kind, wherein modern Writers have ſhorten'd the manner of Spelling, by leaving out ſuch Letters as are not pronounced.

CHAP. XXIV.

Catalogues of Words pronounced or written in ſuch a Way as cannot be reduced to Rules, &c.

IN learning to read and write *Engliſh*, we ſhall find ſeveral Words, whoſe Accent, Pronunciation, and

and Spelling, are not eaſy to be brought under any certain Rules; and theſe can only be learnt by long Obſervation, or by *Tables* or *Catalogues* drawn up for this End.

There are ſeveral other things alſo that relate to Reading and Writing, which cannot well be taught otherwiſe than by *Tables*; ſuch are *Abbreviations* and Contractions in Writing and in Speaking, whereby two or three Letters are made to ſignify one or two Words, or more, as A. M. or M. A. *Maſter of Arts*. So *Numbers*, as one, two, three, *&c.* which are mark'd with Letters, as I. II. III. *&c.* or with particular *Characters*, as 1, 2, 3, *&c.* Various other *Letters* and *Marks* alſo are uſed to ſignify whole Words, as *l.* for *Pounds*, *oz.* for *Ounce*; & or *&* for *and*; which may be learnt by the following Tables.

TABLE

TABLE I.

A Table of Words accented on different Syllables, according to the Cuſtom of the Speaker, even when they are uſed to ſignify the ſame thing.

A'cademy	Acádemy
A'cceptable	Accéptable
A'dmirable	Admírable
Advértiſement	Advertíſement
A'ttribute	Attríbute
A'venue	Avénue
Cónfeſſor	Conféſſor
Cóntemptible	Contémptible
Cóntrary	Contrárу
Cóntribute	Contríbute
Cónverſe	Convérſe
Cónverſant	Convérſant
Córollary	Coróllary
Córroſive	Corróſive
Córruptible	Corrúptible
Concúpiſcence	Concupíſcence
Délectable	Deléctable
Díſtribute	Diſtríbute
Gázette	Gazétte
Oéconomy	Oecónomy
Réfractory	Refráctory
Súcceſſor	Succéſſor

Tóward	Towárd
U'tenſil	Uténſil

With ſome others.

Note, I do not ſuppoſe both theſe Ways of Pronunciation to be equally proper; but both are uſed, and that among Perſons of Education and Learning in different Parts of the Nation; and Cuſtom is the great Rule of Pronouncing, as well as of Spelling, ſo that every one ſhould uſually ſpeak according to Cuſtom.

TABLE II.

A Table of Words which are accented on the firſt Syllable when they ſignify the Name of a Thing; but on the latter Syllable, when they ſignify an Action. The firſt is a *Noun*, the ſecond a *Verb*.

Nouns.	*Verbs.*
To be A'bſent	*To* abſént
An A'ccent	To accént
An A'ttribute	To attríbute
A Cément	To cemént
A Cóllect	To colléct
A Cómpound	To compóund
A Cónduct	To condúct
The Cónfines	To confine

A Cónflict	To conflíct
A Cóncert	To concért
A Cónſort	To conſórt
A Cónteſt	To contéſt
A Cóntract	To contráct
A Cónvert	To convért
A Déſert	To deſért
A Férment	To fermént
Fréquent	To frequént
I'ncenſe	To incénſe
An O'bject	To objéct
An O'verthrow	To overthrów
A Prémiſe	To premíſe
A Préſent	To preſént
A Próject	To projéct
A Rébel	To rebél
A Récord	To recórd
Réfuſe	To refúſe
A Súbject	To ſubjéct
A Tórment	To tormént
An U'nite	To unite

Note here, that *Names* derived from theſe *Verbs*, are accented as the Verbs are, as, to *fermênt*, *fermênting*; to *collêct*, a *Collêctor*; to *objêct*, an *Objêction*, &c.

TABLE III.

A Table of other Words pronounced different Ways, when they are used in different Senses.

AN Abuſe, *or Injury*;	*To* abuſe, or *do Injury.*
Born, or *carried*;	Born, or *brought forth.*
A Bow *to ſhoot*;	*To* bow, or *bend.*
Can't *for* cannot;	Cant, *unintelligible Talk.*
Cloſe, or *near*;	*To* Cloſe, or *Shut*, or *End.*
To cónjure *as Witches do*;	*To* conjúre, *make one ſwear.*
Crowd, a *Throng*;	Crow'd, or *did crow.*
Human, *like a Man*;	Humáne, or *kind.*
Gállant, *brave*;	A Gallánt, a *Courtier* or *Suiter.*
Job, *a Name*;	*A* Job *of Work.*
Lead, a *Metal*;	*To* lead, or *guide.*
A Minute, *part of an Hour*;	Minute, or *ſmall.*
Muſe, to *meditate*;	Muſe, or *Song.*
Precédent, *going before*;	A Précedent, or *a Pattern.*
To Read *a Book*;	*I have* read.
Sow, *a Female Hog*;	To ſow, *Seed or Corn.*
To tear *in Pieces*;	A Tear *in weeping.*
Uſe, or *Intereſt*;	To uſe, or *employ.*
Won't, *will not*;	Wont, or *Cuſtom.*

Note,

Note, the Words *Haſt*, *Paſt*, *Bath*, *Breath*, *Cloth*, and ſuch others, when they are pronounced long, ſhould have the *e final* added to the End; as *Haſte*, *Paſte*, *Bathe*, *Breathe*, *Clothe*: and therefore they are not to be ſpell'd the ſame way.

TABLE IV.

A Table of Words, the ſame, or nearly alike in Sound, but different in Signification and in Spelling.

A Bel, Cain's *Brother.*
Able, *powerful.*
Accedence, *a Book.*
Accidents, *Chances.*
Account, *Eſteem.*
Accompt, *Reckoning.*
Achor, *a Valley.*
Acorn, *of an Oak.*
Acre, *of Land*
Advice, *Counſel.*
Adviſe, *to counſel.*
Ale, *Malt-Liquor.*
Ail, *to trouble.*
All, *every one.*
Awl, *to bore Holes.*
Alehoof, *an Herb.*
Aloof, *at a diſtance.*
Allay, *to diminiſh.*
Alloy, *of Metal.*
Alley, *a narrow Paſſage.*
Ally, *Confederate.*
Allow'd, *granted.*
Aloud, *with a Noiſe.*
Altar, *for Sacrifice.*
Alter, *to change.*
Ant, *a Piſmire.*
Aunt, *Uncle's Wife.*
Are, *be.*
Air, *we breath.*
E'er, *ever.*
Heir, *eldeſt Son.*
Errand, Arrand, } *a Meſſage.*
Arrant, *notorious.*
Arras, *Hangings.*
Harraſs, *to trouble.*
Aſcent, *going up.*
Aſſent, *Agreement.*

Aſſiſtance, *Help.*
Aſſiſtants, *Helpers.*
Augur, *a South-ſayer.*
Augre, *for Carpenters.*
Axe, *to cut Wood.*
Acts, *Deeds.*
Bacon, *Hog's Fleſh.*
Baken, *baked.*
Beacon, *to give notice of Enemies.*
Becken, *to wink.*
Bail, *a Surety.*
Bale, *of Cloth or Silk.*
Bald, *without Hair.*
Bawl'd, *cry'd out.*
Ball, *any round thing.*
Bawl, *to cry aloud.*
Barbara, *a Woman.*
Barbary, *a Country.*
Barberry, *a Fruit.*
Bark *of a Tree.*
Barque, *a Ship.*
Beau, *a Fop.*
Bow, *to ſhoot.*
Bear *a Burden.*
Bare, *did bear.*
Bare, *naked.*
Bear, *a wild Beaſt.*
Baſs, *part of Muſic.*
Baſe, *mean.*
Baiz, *Cloth.*
Bays, *Bay-Trees.*
Be, *are.*
Bee, *with Honey.*
Beer, *to drink.*
Bier, *to carry the Dead.*
Bel, *an Idol.*
Bell, *to ring.*
Berry, *a ſmall Fruit.*
Bury *a Corpſe.*
Blew, *did blow.*
Blue, *a Colour.*
Board, *Plank.*
Bor'd *a Hole.*
Boar, *a Beaſt.*
Boor, *a Country Fellow.*
Bore, *to make a Hole.*
Bolt *the Door.*
Boult, *Meal.*
Bow, *to bend.*
Bough, *a Branch.*
Boy, *a Lad.*
Buoy, Bwoy, *to bear up.*
Bread, *to eat.*
Bred, *brought up.*
Breeches, *to wear.*
Breaches, *broken Places.*
Bruit, *a Report.*
Brute, *a Beaſt.*
Burrow, *a Hole in the Earth.*

Bo-

Borough, *a Corporation.*
By, *near.*
Buy, *for Money.*
Brews, *he breweth.*
Bruiſe, *to break.*
Cain, Adam's *Son.*
Cane, *a Shrub.*
Call, *by Name.*
Cawl, Caul, *over the Bowels.*
Cannon, *a Great Gun.*
Canon, *a Rule.*
Capital, *chief.*
Capitol, *a Tower in Rome.*
Career, *full Speed.*
Carrier, *that carrieth.*
Cellar, *under Ground.*
Seller, *that ſelleth.*
Cenſer, *for Incenſe.*
Cenſor, *a Reformer.*
Cenſure, *Judgment.*
Centaury, *an Herb.*
Century, 100 *Years.*
Centry, *a Guard.*
Chair, *to ſit in.*
Chare, *a Job of Work.*
Choler, *Rage.*
Collar, *for the Neck.*
Cornhill, *in* London.
Cornwall, *a County.*
Cieling, *of a Room.*
Sealing, *ſetting a Seal.*
Cittern, *an Inſtrument.*
Citron, *a Fruit.*
Clauſe, *of a Sentence.*
Claws, *of a Bird or Beaſt.*
Coarſe, *not fine.*
Courſe, *Race,* or *Way.*
Coat, *a Garment.*
Cote, *a Cottage.*
Comet, *a Blazing Star.*
Commit, *to do.*
Common, *public.*
Commune, *to converſe.*
Council, *an Aſſembly.*
Counſel, *Advice.*
Cou'd, *was able.*
Cud, *of Cattle.*
Courant, *a Meſſenger.*
Current, *paſſable.*
Currans, Corinths, *Fruit.*
Creek, *of the Sea.*
Crick, *in the Neck.*
Couſin, *near Relation.*
Cozen, *to cheat.*
Cymbal, *an Inſtrument.*
Symbol, *a Mark.*
Cypreſs, *a Tree.*
Cyprus, *an Iſland.*
Cruſe, *a little Veſſel.*

Cruiſe,

Cruiſe, *ſail near the Shore.*
Cygnet, *a young Swan.*
Signet, *a Seal.*
Daign, *to vouchſafe.*
Dane, *of* Denmark.
Dam, *to ſtop.*
Damn, *to condemn.*
Dear, *of great Value.*
Deer, *in a Park.*
Decent, *becoming.*
Deſcent, *going down.*
Deep, *low in the Earth.*
Diepe, *a Town in* France.
Defer, *to put off.*
Differ, *to diſagree.*
Deſert, *Merit.*
Deſart, *or* Defert, *a Wilderneſs.*
Dew, *from Heaven.*
Due, *a Debt.*
Do, *to make.*
Doe, *a Female Deer.*
Dough, *Paſte or Leaven.*
Done, *acted.*
Dun, *a Colour.*
Devices, *Invention.*
Devizes, *in* Wiltſhire.
Doer, *that doth.*
Door, *of an Houſe.*
Dragon, *a Beaſt.*
Dragoon, *a Soldier.*
Draught, *of Drink.*
Drought, *Drineſs.*
Ear, *for hearing.*
E'er, *Ever.*
Year, *twelve Months.*
Early, *betimes.*
Yearly, *every Year.*
Earth, *the Ground.*
Hearth, *of a Chimney.*
Eaſter, *a Feaſt.*
Eſther, *the Queen.*
Eaten, *devour'd.*
Eton, *a Town's Name.*
Eminent, *famous.*
Imminent, *over head.*
Enter, *go in.*
Interr, *to bury.*
Envy, *Hatred.*
Envoy, *a Meſſenger.*
Exerciſe, *Labour.*
Exorciſe, *to conjure.*
Fain, *'deſirous.*
Feign, *to diſſemble.*
Faint, *weary.*
Feint, *a Pretence.*
Fair, *comely.*
Fare, *a cuſtomary Price.*
Feed, *to eat.*
Fee'd, *rewarded.*

Fellon,

Fellon, *a Whitlow.*
Felon, *a Criminal.*
File, *a Smith's Tool.*
Foil, *to overcome.*
Fillip, *or* Fillop, *with the Finger.*
Philip, *a Man's Name.*
Fir, *Wood.*
Furr, *of a Skin.*
Floor, *Ground.*
Flour, *for Bread.*
Flower, *of the Field.*
Forth, *abroad.*
Fourth, *in Number.*
Foul, *naſty.*
Fowl, *a Bird.*
Fourm, *to ſit on.*
Form, *Shape.*
Francis, *a Man's Name.*
Frances, *a Woman.*
Frays, *Quarrels.*
Froiſe, *fry'd Meat.*
Gall, *bitter Subſtance.*
Gaul, *a* Frenchman.
Genteel, *Graceful.*
Gentile, *Heathen.*
Gentle, *quiet.*
Geſture, *Carriage.*
Jeſter, *a merry Fellow.*
Gilt, *with Gold.*
Guilt, *of Sin.*
Glutinous, *ſticking.*
Gluttonous, *greedy.*
Grate, *of Iron.*
Great, *large.*
Grater, *for the Nutmeg.*
Greater, *larger.*
Greave, *a Boot.*
Grave, *ſolemn.*
Groan, *to ſigh aloud.*
Grown, *increaſed.*
Grot, *a Cave.*
Groat, *Four Pence.*
Hail, *to ſalute.*
Hale, *to draw along.*
Hare, *a Beaſt.*
Hair, *of the Head.*
Heir, *eldeſt Son.*
Harſh, *cruel.*
Haſh, *to mince Meat.*
Hart, *a Beaſt.*
Heart, *the Seat of Life.*
Haven, *a Harbour.*
Heaven, *on high.*
Herd, *of Cattle.*
Heard, *did hear.*
Hard, *difficult.*
Here, *in this Place.*
Hear, *to hearken.*
Hie, *make haſte.*
High, *lofty.*
Hoy, *a ſort of Ship.*

Him, *that Man.*
Hymn, *a Song.*
Hire, *Wages.*
Higher, *more high.*
His, *of him.*
Hiſs, *like a Snake.*
Hoar, *Froſt.*
Whore, *a lewd Woman.*
Hole, *Hollowneſs.*
Whole, *perfect.*
Holloo, *or* ho! lo! *to call.*
Hallow, *to make holy.*
Hollow, *not ſolid.*
Holy, *pious.*
Wholly, *entirely.*
Home, *Houſe.*
Whom? *what Man?*
Holm, *Holly.*
Hoop, *for a Barrel.*
Whoop, *to cry out.*
Hue, *Colour.*
Hew, *to cut.*
Hugh, *a Man's Name.*
I, *myſelf.*
Eye, *to ſee with.*
Idle, *lazy.*
Idol, *an Image.*
I'll, *I will.*
Ile, *in the Church.*
Iſle, *an Iſland.*

Oil, *of Olives.*
Imploy, *work.*
Imply, *to ſignify.*
In, *within.*
Inn, *for Travellers.*
Incite, *to ſtir up.*
Inſight, *Knowledge.*
Ingenious, *of ſharp Parts.*
Ingenuous, *candid.*
Joyſt, *a Beam.*
Joyce, *a Man's Name.*
Ketch, *a Ship.*
Catch, *to lay hold.*
Kill, *to Murder.*
Kiln, *for Bricks.*
Kind, *good natur'd.*
Coin'd, *as Money.*
Kiſs, *to ſalute.*
Cis, Saul's *Father.*
Knave, *diſhoneſt.*
Nave, *of a Cart-Wheel.*
Knight *by Honour.*
Night, *the Evening.*
Lade, *the Water.*
Laid, *or* Layd, *placed.*
Lain, *or* Layn, *did lie.*
Lane, *a narrow Paſſage.*
Latin, *old Roman.*
Latten, *Tin.*

Lat-

Lattice, *of a Window.*
Lettice, *a Woman's Name.*
Lettuce, *an Herb.*
Leaſe, *of a Houſe.*
Leaſh, *three.*
Lees, *Dregs of Wine.*
Leopard, *a Beaſt.*
Leper, *one leprous.*
Leaper, *that leapeth.*
Leſſen, *to make leſs.*
Leſſon, *a Reading.*
Leſt, *for fear.*
Leaſt, *ſmalleſt.*
Liquoriſh, *dainty.*
Liquorice, *a ſweet Root.*
Lier *in wait.*
Lyar, *a Teller of Lyes.*
Limb, *a Member.*
Limn, *to paint.*
Loath, *abhor.*
Loth, *unwilling.*
Line, *Length.*
Loyn, *of Veal.*
Lo, *behold.*
Low, *humble.*
Loſe, *to ſuffer Loſs.*
Looſe, *ſlack.*
Lower, *to let down.*
Lowr, *to frown.*
Made, *finiſhed.*
Maid, *a young Woman.*
Main, *the chief.*
Mane, *of a Beaſt.*
Male, *not Female.*
Mail, *Armour.*
Manner, *Cuſtom.*
Mannor, *a Lordſhip.*
Marſh, *watry Ground.*
Meſh, *or* Maſh, *the Hole of a Net.*
Mayor *of a Town.*
Mare, *Female Horſe.*
Mead, *a Meadow.*
Mede, *one of* Media.
Mean, *of little value.*
Mein, *or* Mien, *Aſpect.*
Meat, *to eat.*
Meet, *fit.*
Mect, *come together.*
Mete, *to meaſure.*
Meſſage, *Buſineſs.*
Meſſuage, *a Houſe.*
Mews, *for Hawks.*
Muſe, *to meditate.*
Mile, *by meaſure.*
Moil, *to labour.*
Mite, *ſmall Money.*
Might, *Strength.*
Moat, *a Ditch.*
Mote, *in the Eye.*

More,

More, *in Quantity.*
Mower, *that mows.*
Moor, *or Marsh.*
Naught, *bad.*
Nought, *nothing,*
Nay, *not.*
Neigh, *as a Horse.*
Near *or* neer, *nigh.*
Ne'er *or* ne're, *never.*
Neither, *none of the two.*
Neather, *lower.*
No, *denying.*
Know, *understand.*
New, *not old.*
Knew, *understood.*
None, *not one.*
Known, *understood.*
Neal, *harden Glass.*
Kneel, *bend the Knee.*
Nap, *sleep.*
Knap, *of Cloth.*
Nit, *young Louse.*
Knit, *make a Hose.*
Nag, *a Horse.*
Knag, *a Knot.*
Nell, *Elenor.*
Knell, *for Funeral.*
Not, *denying.*
Knot, *to untie.*
Ore *of Gold.*
Oar *of a Boat.*

O'er, *over.*
Of, *belonging to.*
Off, *at a Distance.*
O, *as O brave.*
Oh! *alas.*
Owe, *to be indebted.*
One, *in Number.*
Won *at Play.*
Own, *to acknowledge.*
Order, *Rank.*
Ordure, *Dung.*
Our, *of us.*
Hour, *sixty Minutes.*
Palate, *in the Mouth.*
Pallet, *a little Bed.*
Pale, *a Colour.*
Pail, *a Vessel.*
Pall, *a Funeral Cloth.*
Paul, *a Man's Name.*
Pain, *or Grief.*
Pane, *of Glass.*
Parson, *of a Parish.*
Person, *some body.*
Peal, *upon the Bells.*
Peel, *the Outside.*
Pear, *a Fruit.*
Pair, *a Couple.*
Pare, *to cut.*
Peter, *a Man's Name.*
Petre, *Salt.*
Pick, *to chuse.*
Pique, *a Quarrel.*

Pint,

Pint, *half a Quart.*
Point, *a Stop.*
Place, *of abode.*
Plaiſe, *a Fiſh.*
Plait *the Hair.*
Plate *of Metal.*
Plum, *the Fruit.*
Plumb, *a leaden Weight.*
Pole, *a long Stick.*
Poll, *Neck.*
Porcelain, *or* Porcellane, *a ſort of China Ware.*
Purſlain, *an Herb.*
Pour, *as Water.*
Power, *Might.*
Practice, *Exerciſe.*
Practiſe, *to exerciſe.*
Pray, *to beſeech.*
Prey, *a Booty.*
Preſence, *being here.*
Preſents, *Gifts.*
Princes, *Kings Sons.*
Princeſs, *the King's Daughter.*
Principal, *chief.*
Principle, *the firſt Rule.*
Profit, *Advantage.*
Prophet, *a Foreteller.*
Prophecy, *foretelling.*
Propheſy, *to foretel.*
Quire *of Paper.*
Choir, *of Singers.*
Quarré *of Glaſs.*
Quarry *of Marble.*
Rack, *to torment.*
Wreck, *of a Ship.*
Rain, *Water.*
Reign, *rule as King.*
Rein, *of a Bridle.*
Raiſin, *dry'd Grape.*
Reaſon, *Argument.*
Raiſe, *to ſet up.*
Rays, *Sun-beams.*
Race, *to run.*
Raſe, *to blot out.*
Raze, *to demoliſh.*
Red, *a Colour.*
Read, *did read.*
Reddiſh, *ſomewhat red.*
Rhadiſh, *a Root.*
Reed, *a Shrub.*
Read, *in a Book.*
Relick, *a Remainder.*
Relict, *a Widow.*
Rere, *the Back-part.*
Rear, *to erect.*
Reſt, *Quiet.*
Wreſt, *to turn or twiſt.*

Rhyme, or Rhythm, *in Verſe.*
Rime, *a freezing Miſt.*
Rice, *ſort of Corn.*
Riſe, *Advancement.*
Rie, *ſort of Corn.*
Rye, *in* Suſſex.
Wry, *crooked.*
Ring, *the Bells.*
Wring, *the Hands.*
Rite, *a Ceremony.*
Right, *juſt and true.*
Wright, *a Workman.*
Write, *with a Pen.*
Rode, *did ride.*
Road, *the Highway.*
Row'd, *did row.*
Roe, *a kind of Deer.*
Row, *a Rank.*
Rome, *a City.*
Rheum, *Humour.*
Room, *part of a Houſe.*
Rote, *by Cuſtom.*
Wrote, *did write.*
Wrought, *work't.*
Rough, *not ſmooth.*
Ruff, *a Band.*
Roof, *Top of a Houſe.*
Sail, *of a Ship.*
Sale, *bargaining.*

Saver, *that ſaveth.*
Savour, *a Smell.*
Sea, *Water.*
Say, *ſpeak.*
Seem, *appear.*
Seam, *that is ſown.*
Scene, *of the Stage.*
Seen, *beheld.*
Seas, *great Waters.*
Seize, *to lay hold.*
Ceaſe, *to leave off.*
Sent, *did ſend.*
Scent, *a Smell.*
Shew, *to make appear.*
Shoe *for the Foot.*
Ship, *for ſailing.*
Sheep, *a Beaſt.*
Shoar, *a Prop.*
Shore, *the Sea-Coaſt.*
Shown, *did ſhew.*
Shone, *did ſhine.*
Shread, *to mince.*
Shred, *minced.*
Spred *from* Spread, *&c.*
Sign, *a Token.*
Sine, *in Geometry.*
Site, *Situation.*
Cite, *to ſummon.*
Sight, *ſeeing.*
Sink, *to go down.*

Cinque,

Cinque, *five.*
Slight, *to deſpiſe.*
Sleight, *Dexterity.*
Sloe, *a ſour Fruit.*
Slow, *not quick.*
Slough, *a Miry Place.*
Soal, *of a Shoe.*
Soul, *of a Man.*
Sole, *a Fiſh.*
Some, *a part.*
Sum, *the whole.*
Son, *a Man-Child.*
Sun, *the heavenly Light.*
Soon, *quickly.*
Swoon, *to faint.*
Sword, *a Weapon.*
Soar'd, *did ſoar.*
Sore, *an Ulcer.*
Scar, *to mount upwards.*
Stare, *to look earneſtly.*
Stair, *a Step.*
Stear, *a young Bullock.*
Steer, *to guide a Ship.*
Stead, *Place.*
Steed, *a Horſe.*
Stile, *for Paſſage.*
Style, *of Writing.*
Stood, *did ſtand.*
Stud, *an Embeſſment.*
Succour, *help.*
Sucker, *a young Twig.*
Sue, *to make Suit.*
Sew, *with a Needle.*
Swoon, *to faint.*
Sound, *Noiſe.*
Tail, *the End.*
Tale, *a Story.*
Tare, *Weight allow'd.*
Tear, *to rend in pieces.*
Tare, *did tear.*
Than, *in comparing.*
Then, *at that Time.*
There, *in that Place.*
Their, *of them.*
Through, *thorow.*
Throw, *to caſt.*
Throne, *a Seat of State.*
Thrown, *caſt.*
Tide, *Flux of the Sea.*
Ty'd, *made faſt.*
Tile, *for covering.*
Toil, *to take Pains.*
Time, *as Day or Hour.*
Thyme, *a ſweet Herb.*
To, *unto.*
Toe, *of the Foot.*
Tow, *to draw along.*

Too, *likewiſe.*
Two, *a Couple.*
Told, *as a Tale.*
Toll'd, *as a Bell.*
Tongs, *for the Fire.*
Tongues, *Languages.*
Towr, *to fly up.*
Tower, *of Defence.*
Tulip, *a Flower.*
Julep, Julap, *a Cordial.*
Veil, *a Covering.*
Vale, *a Valley.*
Vain, *uſeleſs.*
Vane, *to ſhew the Wind.*
Vein, *for the Blood.*
Valley, *a Dale.*
Value, *Worth.*
Volley, *of Shot.*
Vaſſal, *a Slave.*
Veſſel, *for Liquor.*
Vial, *or* Phial, *a Glaſs.*
Viol, *for Muſic.*
Vice, *ill Habit.*
Viſe, *a Skrew.*
Ure, *Practice.*
Ewer, *a Baſon.*
Your, *of you.*
Uſe, *to be wont.*
Ews, *Sheep.*

Wade, *to go in Water.*
Weigh'd *in the Balance.*
Wail, *to lament.*
Whale, *a Sea-Fiſh.*
Wale, *Mark of a Whip.*
Wane, *to decreaſe.*
Wain, *a Waggon.*
Wean, *a Child.*
Wait, *to look for.*
Weight, *Heavineſs.*
Ware, *Merchandize.*
Wear, *to put on Clothes.*
Were, *was.*
Waſte, *to ſpend.*
Waſt, *wert.*
Way, *to walk in.*
Weigh, *to poize.*
Wey, *forty Buſhels.*
Weal, *Good.*
Wheal, *a Pimple.*
Wen, *a Swelling.*
When, *at what Time.*
Wet, *watry.*
Whet, *to ſharpen.*
What, *which.*
Wat, Walter.
While, *in the mean Time.*

Wile,

Wile, *a Trick.*
Whore, *a lewd Woman.*
Woer, *a Suiter.*
Hoar, *Froſt.*
Wight, *an Iſland.*
White, *of Colour.*
Which, *who* or *what.*
Witch, *that conjures.*
Wiſt, *knew.*
Whiſt, *Silence.*
Woe, *Miſery.*
Who, *which.*

Won, *did win.*
One, *in Number.*
Wood, *of Trees.*
Wou'd, *would.*
Yarn, *Woollen.*
Earn, *to get.*
Yern, *to compaſſionate.*
Ye, *yourſelves.*
Yea, *yes.*
Yew, *a Tree.*
Ewe, *a Sheep.*
You, *yourſelf.*

This Fourth Table, as well as the Fifth, are borrowed chiefly from Mr. *Dyche*, who has well diſtinguiſh'd thoſe Words in their *Spelling*, which are diſtinguiſh'd, or different in their *Signification.* Tho the Criticks will complain this is not always the trueſt Spelling, yet I think this way has a great Advantage to prevent one Word being miſtaken for another; which is a thing of great moment in Writing.

TABLE V.

A Table of Words different in Signification by the addition of e *Final.*

BAD, *naught.*
Bade, *commanded.*
Ban, *a Curse.*
Bane, *Ruin.*
Bar, *a Hindrance.*
Bare, *naked.*
Bath, *a Washing-place.*
Bathe, *to wash.*
Bit, *a small Piece.*
Bite, *with the Teeth.*
Breath, *Air.*
Breathe, *to take Air.*
Cag, *of Liquor.*
Cage, *for Birds.*
Can, *to be able.*
Cane, *a Staff.*
Cap, *for the Head.*
Cape, *of a Coat.*
Chin, *of the Face.*
Chine, *the Back-bone.*
Cloth, *Linen*, or *Woollen.*
Clothe, or Cloath, *to cover with Clothes.*
Cub, *a Whelp.*
Cube, *a Die.*
Cur, *a Dog.*
Cure, *to heal.*
Dam, *to stop Water.*
Dame, *a Lady.*
Demur, *to delay.*
Demure, *modest.*
Din, *Noise.*
Dine, *eat a Dinner.*
Divers, *many.*
Diverse, *different.*
Fat, *not lean.*
Fate, *Destiny.*
Fan, *to blow.*
Fane, *Weather-cock.*
Far, *at a Distance.*
Fare, *Entertainment.*
Fin, *of a Fish.*
Fine, *brave.*
Fir, *a Tree.*
Fire, *that burns.*
Flam, *a pretended Story.*
Flame,

Flame, *of Fire.*
Gat, *did get.*
Gate, *a Door.*
Haſt, *thou haſt.*
Haſte, *Speed.*
Hat, *for the Head.*
Hate, *to abhor.*
Her, *ſhe.*
Here, *in this Place.*
Hop, *a bitter Fruit.*
Hope, *to expect.*
Hug, *to embrace.*
Huge, *very big.*
Kin, *Relation.*
Kine, *the Cows.*
Lad, *a Boy.*
Lade, *to take up Water.*
Lath, *for Tiles.*
Lathe, *for Turners.*
Loth, *unwilling.*
Lothe, Loath, *diſlike.*
Mad, *diſtracted.*
Made, *done.*
Man, *in Stature.*
Mane, *of a Horſe.*
Mar, *to ſpoil.*
Mare, *a Beaſt.*
Mat, *to tread on.*
Mate, *a Companion.*
Met, *come together.*
Mete, *to meaſure.*
Mop, *to waſh with.*
Mope, *ſtupid.*
Nod, *with the Head.*
Node, *a Knot.*
Not, *no.*
Note, *obſerve.*
On, *upon.*
One, *Unit.*
Pan, *of Earth.*
Pane, *of Glaſs.*
Paſt, *gone.*
Paſte, *Dough.*
Pat, *ſeaſonably.*
Pate, *the Head.*
Pin, *to dreſs with.*
Pine, *to languiſh.*
Plat, *of Ground.*
Plate, *a Metal.*
Plum, *Fruit.*
Plume, *a Feather.*
Quit, *to leave.*
Quite, *altogether.*
Rag, *of Cloth.*
Rage, *Fury.*
Rat, *a little Beaſt.*
Rate, *a Price.*
Rid, *to deliver.*
Ride, *on Horſeback.*
Rip, *to cut up.*
Ripe, *full grown.*

Rob,

Rob, *to ſteal, or plunder.*
Robe, *long Garment.*
Rod, *to ſtrike with.*
Rode, *did ride.*
Rot, *to conſume.*
Rote, *without Knowledge.*
Sat, *or* Sate, *did ſit.*
Sate, *Cloy.*
Scar, *of a Wound.*
Scare, *to affright.*
Scrap, *a Bit.*
Scrape, *with a Knife.*
Sever, *to divide.*
Severe, *cruel.*
Sham, *a Pretence.*
Shame, *Diſgrace.*
Shin, *of the Leg.*
Shine, *to look bright.*
Sin, *a Fault.*
Sine, *in* Geometry.
Sing, *to be merry.*
Singe, *to burn.*
Sir, *Maſter.*
Sire, *Father.*
Sith, *ſince.*
Sithe, *to mow.*
Sooth, *Truth.*
Soothe, *to flatter.*
Sop, *of Bread.*
Sope, *to waſh with.*
Spit, *with the Mouth.*
Spite, *Malice.*
Stag, *a Deer.*
Stage, *to ſtand on.*
Star, *in the Sky.*
Stare, *to gaze.*
Strip, *to uncover.*
Stripe, *a Blow.*
Swing, *to and fro.*
Swinge, *full Scope.*
Them, *thoſe.*
Theme, *a Subject.*
Thin, *not thick.*
Thine, *of thee.*
Trip, *to go nimbly.*
Tripe, *the Inwards.*
Tub, *of Water.*
Tube, *a Pipe.*
Tun, *in Weight.*
Tune, *in Muſic.*
Twin, *one of two.*
Twine, *to cloſe about.*
Van, *the Front.*
Vane, *a Weather-cock.*
Us, *we.*
Uſe, *Accuſtom.*
War, *Fighting.*
Ware, *Merchandiſe.*
Waſt, *haſt been.*
Waſte,

Waſte, *to conſume.*
Win, *to get.*
Wine, *to drink.*
Wan, *pale.*
Wane, *decreaſe.*
Writ, *written.*
Write, *with a Pen.*

TABLE VI.

A Table of Words that may be ſpell'd different Ways, which are not eaſily reduced to any Rules.

Accrue, Accrew.
Abricot, Apricock.
Accompt, Account.
Afraid, Affraid.
Ambaſſadour, Embaſſadour.
Alembick, Limbeck.
Ancle, Ankle.
Acceſſary, Acceſſory.
Alom, Allum, Alum.
Acroſtich, Acroſtick.
Alarm, Alarum.
Atchieve, Achieve.
Bachelor, Batchelour.
Biſcuit, Bisket.
Burden, Burthen.
Becken, Beckon.
Bedlam, Bethlehem, *or* Bethlem.
Briar, Brier.
Balk, Baulk.
Buckſome, Buxom.
Bloud, Blood.
Cabbage, Cabbidge.
Carrabine, Carbine.
Centry, Sentry; *or rather* Sentinell.
Ceſs, Seſs, Aſſeſs.
Carret, Carrot, Carot.
Camelot, Camlet.
Chace, Chaſe.
Chaldron, Chauldron.
Caldron, Cauldron.
Chear, Cheer.
Checker, Chequer.
Choir, Quire.
Clark, Clerk.
Countrey, Country.
Cyon, Scion.

Clyſter,

Clyſter, Gliſter.
Cyder, Sider.
Chamois, ſhammy *Gloves.*
Cloath, Clothe.
Chooſe, Chuſe.
Connection, Connexion.
Clod, Clot.
Crowd, Croud.
Colledge, College.
Compleat, Complete.
Coſen, Cozen, *to cheat.*
Couſen, Couſin.
Curds, Cruds.
Cruiſe, Cruize.
Counſellour, Councellour.
Damſell, Damoſel.
Damſin, Damſon, *or* Damaſcene.
Demeans, Demeſns.
Deſert, Deſart.
Daign, Deign.
Dram, Drachm.
Eilet, Oilet-holes.
Enſign, Ancient, *a Ship's Flag.*
Examin, Examine.
Extaſy, Ecſtaſy.
Emerods, Hemorrhoids.
Extreme, Extream.
Felon, Fellon.
Fancy, Phanſy; *or,* Phantaſie.
Faulcon, Falcon.
Fore-head, Forhead.
Fane, Vane.
Fan, Van.
Farther, Further.
Flix, Flux.
Floud, Flood.
Flea, Flay, or *Skin.*
Fraight, Freight.
Foreign, Forreign, Forrein.
Gray, Grey.
Gage, Gauge.
Gulf, Gulph.
Gantlet, Gauntlet.
Graff, Graft.
Goal, Jayl.
Goaler, Jaylor.
Gill, Jill.
Guiney, Guinea.
Gueſs, Gheſs.
Grandure, Grandeur.
Hainous, Heinous.
Head-ake, Head-ach.
Halſer, Hawſer.
Hiccough, Hiccop *or* cup.

Hanch,

Hanch, Haunch.
Houſhold, Houſe-hold.
Hearſe, Herſe.
Hatchment, Atchievement.
Julep, Julap.
Impoſthume, Apoſtem.
Jeſſamine, Jeſſemin.
Indite, Indict.
Ideot, Idiot.
Launch, Lanch.
Lacquay, Lackey.
Landreſs, Laundreſs.
Leaſt, leſt, *or ſmalleſt.*
Lemmon, Limon.
Leaſure, Leiſure.
Loath, Lothe.
Leaver, Lever.
Lantern, Lant-horn.
Landſcape, Landskip.
Licorice, Liquorice.
Metall, Mettle.
Murder, Murther.
Manteau, Mantua-*Gown.*
Meer, Mere.
Neer, Near.
Orchard, Hort-yard.
Peny, Penny.
Perſwade, Perſuade.
Primeroſe, Primroſe.
Pigeon, Pidgeon.
Pretenſe, Pretence.
Porrenger, Pottinger.
Priviledge, Privilege.
Perſue, Purſue.
Periwig, Peruque.
Profane, Prophane.
Porrige, Pottage.
Portmanteau, Portmantle.
Plat, Plot *of Ground.*
Plaiſter, Plaſter.
Poppet, Pupper.
Phrenſy, Frenzy.
Public, Publick.
Quoit, Coit.
Quoif, Coif.
Quoil, Coyl *of Ropes.*
Quinſie, Squinancy.
Reflexion, Reflection.
Rhyme, Rhythm.
Ribband, Ribbon.
Ruin, Ruine.
Receipt, Receit.
Sattin, Satten.
Senſe, Sence.
Sceleton, Skeleton.
Shew, Show.
Snipe, Snite.

Scri-

Scritore, Scritoir.
Surgeon, Chirurgeon.
Sextan, Sacriſtan.
Scutcheon, Eſcutcheon.
Sparagraſs, Aſparagus.
Squire, Eſquire.
Scimiter, Cymiter.
Shooe, Shoe.
Sphere, Sphear.
Santer, Saunter.
Steddy, Steady.
Sive, Sieve.
Sithe, Sythe, Scithe.
Strait, Straight.
Solder, Sodder.
Scrue, Screw, *or* Skrew.
Soldier, Souldier.
Skreen, Screen.
Suddain, Sudden.
Skain, Skean *of Thread.*
Sovereign, Soverain, *or* rein, *or* raign.
Stirrop, Stirrup.
Subtil, Subtle.
Serjeant, Sergeant.
Supream, Supreme.
Sprain, Strain.
Survey, Surveigh.
Syrup, Syrrop.
Spittal, *or* Spittle, *contracted from* Hoſpital.
Tabacco, Tabaco, Tobacco.
Tach, Tack.
Taffety, Taffata.
Teize, Teaſe.
Terras, Terrace.
Thirſday, Thurſday.
Troop, Troup.
Tonn, Tunn, *or* Tun.
Treacle, Triacle.
Vellom, Vellum, Vellam.
Vicarage, Vicaridge.
Veil, Vail.
Viall, Phial.
Waiſt, Waſte, *or Middle.*
Whay, Whey.
Wrack, Wreck.

Note, Let it be obſerved here (as in the twenty-third Chapter) that both theſe Ways of ſpelling all theſe Words, are not the original

original and proper Compoſition of them; but thro the Negligence of the Learned, and thro the Prevalence of Cuſtom, both theſe Ways become common and tolerable.

TABLE VII.

A Table of Proper Names ſpell'd different Ways in the Old Teſtament and in the New.

Old Teſt.	*New Teſt.*
AHaz,	Achaz.
Aſhdod,	Azotus.
Baalzebub,	Beelzebub.
Elijah,	Elias.
Eliſha,	Eliſeus.
Hagar,	Agar.
Hamor,	Emmor.
Hannah,	Anna.
Hezekiah,	Ezechias.
Hezron,	Eſrom.
Haran,	Charran.
Hoſeah,	Oſee.
Jacob,	James.
Jephthah,	Jephthae.
Joſhua,	Jeſus.
Iſaiah,	Eſaias.
Immanuel,	Emmanuel.
Judah.	Judas, Jude.
Kiſh,	Cis.
Molech,	Moloch.
Melchizedek,	Melchiſedec.
Naphtali,	Nephthalim.
Nahſhon,	Naaſſon.
Rachab,	Rahab.
Rebekah,	Rebecca.
Rehoboam,	Roboam.
Shechem,	Sychem.
Sampſon,	Samſon.
Tyrus,	Tyre.
Tarſhiſh,	Tarſus.
Uzziah,	Ozias.
Zebulon,	Zabulon.
Zidon,	Sidon.
Zion,	Sion.

And ſome others.

Note here in general, That Names ending in *ah* in the Old Teſtament are turn'd into *as*, if they are Men, as *Uriah*, Urias; *Joſiah*, Joſias, &c. and into *a* if they are Women, as *Sarah*, Sara.

TABLE VIII.

A Table of Words written very different from their Pronunciation.

Written.	Pronounced.
A Dieu,	*Adu.*
Ancient,	*Ainchunt.*
Almond,	*Amun.*
Aniſe-ſeed,	*Anniſeed.*
Apparitor,	*Paritur.*
Apprentice,	*Prentis.*
Artichoke,	*Hartichoke*
Apothecary,	*Pottitary.*
Anſwer,	*Anſur.*
Alchymy,	*Occamy.*
Anemone,	*Emmeny.*
Apophthegm,	*Apothegm.*
Apron,	*Apurn.*
Apoſtem,	*Impoſthume.*
Atchievement,	*Hatchment.*
Atheiſt,	*Athiſt.*
Athwart,	*Athurt.*
Aſthma,	*Aſma.*
Aukward,	*Awkurd* or *Unkurd.*
Auricula,	*Riggolas.*
Autumn,	*Awtum.*
Awry,	*A-ri.*
Balaſt,	*Ballas.*
Balcony,	*Belcony.*
Balluſter,	*Banniſter.*
Ballad,	*Ballet.*
Beau,	*Bo.*
Beauty,	*Buty.*
Boatſwain,	*Bote-ſon.*
Boſom,	*Boozum.*
Bureau,	*Buro.*
Buſy,	*Bizzy.*
Buſineſs,	*Bizznes.*

Bury,

Written.	Pronounced.
Bury,	*Berry.*
Buy,	*By.*
Buyer,	*Byur.*
Carduus,	*Care-deſs.*
Carrion,	*Carren.*
Centaury,	*Centry.*
Chaiſe,	*Shaze.*
Chariot,	*Charrut.*
Choriſter,	*Queriſter.*
Circle,	*Surcle.*
Circuit,	*Surket.*
Cochineal,	*Cutchineel.*
Chronicles,	*Crunnik'ls.*
Cockſwain,	*Cox'n.*
Colewort,	*Collut.*
Conduit,	*Cundet.*
Conſcience,	*Conſhunce.*
Colonel,	*Curnel.*
Conſcientious,	*Conſhenſhus.*
Conſtrue,	*Conſtur.*
Coroner,	*Crowner.*
Courage,	*Currage.*
Courteſy,	*Curchee.*
Cough,	*Coff.*
Coyn,	*Quine.*
Cuckow,	*Coocoo.*
Cucumber,	*Cowcumber.*
Cupboard,	*Cubburd.*
Cuſhion,	*Cooſhen.*
Cypher,	*Sifur.*
Cuiraſſier,	*Kiraſſeer.*
Czar,	*Zar.*
Daughter,	*Dawter.*
Debauchee,	*Debcſhee.*
Diamond,	*Dimun.*
Dictionary,	*Dixnery.*
Dough,	*Do.*
Dungeon,	*Dunjun.*
Eight,	*Ait.*
Entendre,	*Awntawndre.*
Enough,	*Anuff.*
Enſign,	*Inſine.*
Errand,	*Arrant.*
Eſchew,	*Eſku*, or *Eſchu.*
Ewe,	*U.*
Exchange,	*Change.*
Exchequer,	*Checker.*
Eunuch,	*Unuke.*
Exhort,	*Exort.*
Eye,	*I.*
Farthing,	*Farden.*
Faſhion,	*Faſhun.*
Feign,	*Fain.*
Feoffee,	*Feeffee.*
Firſt,	*Fuſt.*
Frumenty,	*Furmitee.*

Written.	Pronounced.
Friendſhip,	*Frenſhip.*
Guinea,	*Ginnee.*
Gheſs,	*Geſs.*
Ghoſt,	*Goaſt.*
Groundſill,	*Grunſel.*
Gorgeous,	*Gorjus.*
Haut-bois,	*Hoboy.*
Haut-gouſt,	*Hogo.*
Handkerchief,	*Hankechur.*
Handſome,	*Hanſum.*
Harangue,	*Harang.*
Hiccough,	*Hiccup.*
Hieroglyphick,	*Hirogliffic.*
Hierarchy,	*Hirarky.*
Height,	*Hait*, or *Hite.*
Houſewiſe,	*Huzzif.*
Honey,	*Hunnee.*
Hymn,	*Him.*
Jaundice,	*Janders.*
Jeopardy,	*Jepurdee.*
Jeſſamine,	*Jeſſamy.*
Joynture,	*Jinture.*
Joyſt,	*Jice.*
Jonquill,	*Junkill.*
Iron,	*Iurn.*
Iſland,	*Ilan.*
Iſle,	*Ile.*
Iſthmus,	*Iſmus.*
Juice,	*Juce.*

Written.	Pronounced.
Knowledge,	*Hnoliege.*
Knop,	*Hnob.*
Knuckle,	*Hnukk'l.*
Knight,	*Hnite.*
Lacquay,	*Lackee.*
Laughter,	*Lafter.*
League,	*Leeg.*
Leopard,	*Leppurd.*
Lieu,	*Lu.*
Lieutenant,	*Leftennant.*
Lychnus,	*Likneſs.*
Liquor,	*Likkur.*
Luſcious,	*Luſhus.*
Machine,	*Maſheen.*
Melancholy,	*Mallancollee.*
Maſtiff,	*Maſtee.*
Myrrh,	*Mir.*
Medicine,	*Mets'n.*
Monkey,	*Munkee.*
Mithridate,	*Mettredate.*
Monſieur,	*Mounſeer.*
Mortgage,	*Morgage.*
Money,	*Munnee.*
Nephew,	*Nevu.*
Neigh,	*Nay.*
Nauſeous,	*Nawſhus.*
Neighbour,	*Nebur.*

North-

Written.	Pronounced.
Northweſt,	*Norweſt.*
Nuiſance,	*Nuſance.*
Nurſe,	*Nus.*
Ocean,	*Oſhan.*
Onion,	*Unnyun.*
Owe,	*O.*
Ought,	*Awt.*
Oat-meal,	*Otmell.*
Pamphlet,	*Pamflet.*
Pourſuivant,	*Purſevant.*
Parliament,	*Parlament.*
Poſtſcript,	*Poſcrip.*
Pentateuch,	*Pentatuke*
People,	*Peeple.*
Perfect,	*Parfet.*
Phlegm,	*Fleem.*
Phyſic,	*Fizzic.*
Phthiſick,	*Tizzick.*
Purſe,	*Pus.*
Pique,	*Peek.*
Pottage,	*Porrage.*
Protonotary,	*Prothonnetor.*
Pſalm,	*Saam.*
Phyſician,	*Fizziſhun.*
Quotient,	*Caſhent.*
Rendezvous,	*Randevoo.*
Rational,	*Raſhunal.*
Righteous,	*Ri-chus.*
Rheum,	*Rume.*
Roqueleau,	*Rokelo.*
Rough,	*Ruff.*
Saffron,	*Saffurn.*
Sarſenett,	*Saſnet.*
Scholar,	*Scollur.*
Sentinel,	*Sentry.*
Serjeant,	*Sarjant.*
Seven-night,	*Sennet.*
Seigniory,	*Sennyory.*
Scent,	*Sent.*
Schedule,	*Sedule.*
Schiſm,	*Siſm.*
Schiſmatick,	*Siſmatick.*
Scummer,	*Skimmer.*
Sherrif,	*Shreeve.*
Shipwright,	*Shiprite.*
Sigh,	*Si* or *Sithe.*
Symptom,	*Simtum.*
Slaughter,	*Slawter.*
Slough,	*Slou.*
Sallad,	*Sallet.*
Spaniel,	*Spannel.*
Stomach,	*Stummuk.*
Subtilty,	*Suttlety.*
Suit,	*Sute.*
Sword,	*Soard.*

Written.	Pronounced.
Swoon,	*Sound.*
Synagogue,	*Sinnagog.*
Through,	*Throu* or *throo.*
Thirſty,	*Thuſtee.*
Toilet,	*Twaylet* or *Twilight.*
Tongue,	*Tung.*
Tough,	*Tuff.*
Truncheon,	*Trunchun*
Tueſday,	*Teuzdey.*
Vault,	*Vawt.*
Veniſon,	*Venz'n.*
Verdict,	*Vardit.*
Verjuice,	*Vargeſs.*
Victuals,	*Vittles.*
View,	*Vu.*
Vouchſafe,	*Voutſafe.*
Voyage,	*Voige.*
Upholder *or* Upholſter,	*Uppolſterer.*
Uvula,	*Evelo.*
Uſquebaugh,	*Uskeba.*
Wedneſday,	*Wenſdey.*
Weight,	*Wait.*
Whoredom,	*Hoordum.*
Wholeſom,	*Holeſum.*
Whortle-berry,	*Hurt* or *Hurtle-berry.*
Women,	*Wimmen.*
Whoſe,	*Hooz.*
Wreſtle,	*Reſſle.*
Waiſt-coat,	*Weſcote.*
Wriſt-band,	*Risban.*
Wrought,	*Rawt.*
Wry-neck,	*Rynek.*
You,	*U.*
Yacht,	*Yot.*
Yeoman,	*Yemun.*
Youth,	*Uth.*

There are many other Words that are pronounced in a very different Manner from what they are written, according to the Dialect or corrupt Speech that obtains in ſeveral Counties of *England*; it would be endleſs to remark all theſe: I have therefore choſen out chiefly thoſe Words which are written different from their common

and

and frequent Pronunciation in the City of *London*, eſpecially among the Vulgar.

Note alſo, that there are ſome other Corruptions in the pronouncing of ſeveral Words by many of the Citizens themſelves, that were at firſt perhaps owing to a ſilly Affectation, becauſe it makes the Words longer than really they are; ſuch as *yourn* for *yours*; *ourn* for *ours*; *theirn* for *theirs*; *Gould* for *Gold*; *ould* for *old*; *Booſhop* for *Biſhop*; *ſquench* for *quench*; *ſqueelge* for *ſqueeze*; *Scroudge* for *Crowd*; *Yerb* for *Herb*: which I have not thought worthy of a Place in this Catalogue, as well as others that muſt be aſcribed to meer Ignorance, many of which I have here deſcribed, for the Inſtruction of thoſe who know not how to ſpell them.

TABLE IX.

A Table of Proper Names written very different from their Pronunciation.

Written.	Pronounced.
AGmondeſham,	*Ameſham.*
Auguſtin,	*Auſtin.*
Alresford,	*Alsfurd.*
St. Albans,	*St. Awbans*
Abraham,	*Abrum.*
Aix la Chapelle,	*E la Shappel.*
Bartholomew,	*Bartlemy.*
Birmingham,	*Brummijum.*

Ber-

Written.	Pronounced.
Bergamot,	*Burgamy.*
Berwick,	*Barrick.*
Bleinheim,	*Blenheme.*
Bourdeaux,	*Boordo.*
Brentford,	*Branfurd.*
Briſtol,	*Briſto.*
Cecily,	*Siſly.*
Champaign,	*Shampane.*
Cheſs-hunt, *or* Cheſthunt,	*Cheſs'n.*
Chriſt,	*Criſt.*
Chriſtmas,	*Criſmus.*
Chriſtopher,	*Criſtofur.*
Cirenceſter,	*Siſſeter.*
Cologn,	*Cullen.*
Cenchrea,	*Kencrea.*
Deptford,	*Dedfurd.*
Dorothy,	*Dorroty.*
Ellinor, Elenor, Eleanor;	*Ellenur.*
Egypt,	*Eegip.*
England,	*Inglan.*
Eſther *or* Heſter,	*Eeſtur.*
February,	*Feburrery.*
Geoffry,	*Jeffry.*
George,	*Jorge.*
Ghent,	*Gent.*
Glaſquo *or* Glaſgow,	*Glasko.*
Guernſey,	*Garnzee.*
Glouceſter,	*Gloſter.*
Guild-hall,	*Eeld-hall.*
Hague,	*Ha-ag.*
Hertford,	*Harfurd.*
Hierom *or* Jerome,	*Jerrum.*
Holborn,	*Hoburn.*
Hugh,	*Hu.*
Humphry,	*Umfry.*
John,	*Jon.*
Joſeph,	*Joſef.*
Iſaac,	*Izac.*
Katharine *or* Catharine,	*Catturn.*
Leiceſter,	*Leſter.*
Leonard,	*Lennard.*
Lincoln,	*Lincon.*
London,	*Lunnun.*
Loughborough,	*Lufburro.*
Margaret,	*Margate.*
Marlborough,	*Mallburro.*
Michaelmas,	*Micklemus.*
Mary,	*Maere.*

St. Neots,

Written.	Pronounced.
St. Neots,	*St. Needs.*
Nicholas,	*Nickleſs.*
Okehampton,	*Okkinton.*
Paul's-Church,	*Pole's*
Philip,	*Fillup.*
Portſmouth,	*Poſtmuth.*
Prague,	*Praag.*
Ralph,	*Rafe.*
Ranelagh,	*Ranela.*
Rheniſh,	*Renniſh.*
Rhine,	*Rine.*
Rhone,	*Rone.*
Rotherhith,	*Redriff.*
Salisbury,	*Salsbery.*
Sevenoak,	*Sennuck.*
Sibyll,	*Sibbil.*
Sarah,	*Sarey.*
Southwark,	*Suthrick.*
Stephen,	*Steev'n.*
Thames,	*Tems.*
Thanet,	*Tannet* or *Tennet.*
Theobalds,	*Tibbals.*
Thomas,	*Tommus.*
Touceſter,	*Toſſeter.*
Toulon,	*Tooloon.*
Verſailles,	*Verſails.*
Urſula,	*Uſly.*
Walter,	*Watur.*
Warwick,	*Warrik.*
Worceſter,	*Wuſter.*
Waltham,	*Waltum.*
Weſtminſter,	*Weſtmiſtur.*
Zachary,	*Zaccry.*

Note, That I have here ſet down only ſuch Names of Perſons and Places as are common, and frequently occur in Converſation, at leaſt in the City of *London*, and in Writing in our Age. It would have been an endleſs Task to mention all the little Villages or Towns in *England*, and other Nations, that are corruptly pronounced, or whoſe Spelling differs from the cuſtomary Sound.

Names of Places whoſe common Pronunciation ends in *ich*, are written *wich*, as *Norwich*,

wich, *Sandwich*, *Ipſwich*, *Harwich*, *Greenwich*. If it ends in *um*, they are written *ham*; as *Tottenham*, *Durham*, *Shoreham*: *Berry* is written *bury*, as *Shrewſbury*, *Tewkſbury*: *Boro* is written *borough*, or *burgh*, as *Scarborough*, *Edinborough*, *Edinburgh*, *Hamburgh*: *Uſt* is written *hurſt*, as *Penſhurſt*, *Broken-hurſt*; *ood* is written *Wood*, as *Burntwood*, *Heywood*.

As for the Letters that compoſe Proper Names of Places which are very uncommon, as well as the Surnames of Men, 'tis impoſſible to tell exactly what they are, or how to place them in Spelling, without particular Information; ſometimes becauſe their original Derivation or true Compoſition is far from the preſent Sound of them, and ſometimes becauſe every Perſon takes a liberty to ſpell his own Name as he pleaſes: So *Reynolds* is a frequent Surname; but 'tis alſo ſpelt, *Reignolds*, or *Rainolds*, or *Raynolds*. So *Tomſon* is ſpelt alſo *Thomſon*, or *Thompſon*, or *Tompſon*, according to the Skill or Humour of the Writer, or ſome ſuperſtitious or affected Reverence to the Cuſtom of their Anceſtors, whether true or falſe.

TABLE

TABLE X.

A Table of Words joined together in common Diſcourſe, and pronounced very different from their true Spelling.

IT is contracted by leaving out the *i*, as *'tis* for *it is*; *'twas* for *it was*.

Not is contracted in theſe Words, *can't* for *can not*; *mayn't* for *may not*; *ſhan't* for *ſhall not*; *coodn't* for *could not*; *ſhoodn't* for *ſhould not*; *woodn't* for *would not*; *won't* for *will not*; *'tiſn't* for *it is not*.

Have is often contracted into *ha'*, as *ha' done* for *have done*; *ha'n't* for *have not*.

Give is contracted thus, *gi'mmee* for *give me*; *Gee't'er* for *give it her*; *gi'n ye* for *given you*.

Good is contracted thus; *Gaffer* for *Good-Father*; *Gammer* for *Good-Mother*; *Goodee* for *Good Wife*.

With is contracted thus; *wi'mmee* for *with me*; *wee'ye* for *with you*; *Goodbw'y* for *God be with you*.

You is thus contracted; *Ben't ye* for *be not you*; *won't ye* for *will not you*; *cumt'ee* for *come to you*; *howd'ee* for *how do you*; *de'e no* for *do you know*; *y'a'been* for *you have been*.

Him

Him is thus *contracted*; *Tak'n* for *take him*; *gee't'n* for *give it him*; *gee'nſum* for *give him ſome.*

Them is thus contracted; *Call'um* for *call them*; *a'tr'um* for *after them*; *gee't'um* for *give it them.*

Peny, or *Pence*, and Words joined with it, are thus contracted: *Pen'uth* for *penyworth*; *Tuppence* for *Two-pence*; *Thrippence* for *Three-pence*; *Fippence* for *Five-pence*; *Ha'peny* for *Half-peny*; *Ha'p'uth* for *Half-peny-worth.*

Some of theſe Words are now and then ſpell'd partly as they are pronounced; but 'tis only or chiefly in pleaſant and familiar Writing, as *take 'em, hn'nt, wo'n't.*

There are many other Contractions in Speech uſed in the *Engliſh* Tongue, which would be too tedious to deſcribe: I have given theſe few only as a Pattern, that the Child may learn how to ſpell others of the like nature, by pronouncing each Word diſtinct and apart.

There are alſo ſome other corrupt Pronunciations of *Latin* Words, or Terms of Art in uſe among the Vulgar, as *Iciprizys* for *Niſi prius*; *Seſſarero* for *Certiorari*; *Suppiney* for *Sub Pœnâ*; *Hippo* for *Hypocondriacal:* and other Words that are ſhorten'd in Speech, as *Pozz* for *poſitively*; *Plenipo* for *Plenipotentiary*, &c. which I cannot much approve, tho ſome polite Perſons have uſed them,

them, and thereby confirm the Ignorance and ill Cuſtom of the unlearned part of Mankind, without any Neceſſity.

Here I would have it obſerved alſo, that all the three foregoing Tables, (*viz.*) the *eighth*, *ninth*, and *tenth*, were not written ſo much with a deſign to teach how to *read*, as how to *write*: not to tell how ſuch Words ought to be *pronounced*, becauſe ſome of thoſe Pronunciations are corrupt and too vulgar; but the Deſign is rather to ſhow how thoſe Words ought to be *ſpell'd*, which have obtained by Cuſtom ſo different a Pronunciation.

TABLE XI.

A Table of Abbreviations or Contractions, wherein one, or two, or three Letters ſtand for one or more Words.

A or An. Anſwer.
A. B. or B. A. Batchelor of Arts.
Abp. Archbiſhop.
A. D. *Anno Domini*, or, in the Year of our Lord.
A. M. or M. A. Maſter of Arts.
B. Book.
B. A. Batchelor of Arts.
Bp. Biſhop.
B. V. M. Bleſſed Virgin *Mary*.
Br Brother.
C. C. C. Corpus Chriſti College.
Cent. *Centum*, an Hundred.

C. S. *Cuſtos Sigilli*, Keeper of the Seal.
D. Duke.
Dr Doctor.
D. D. Doctor in Divinity.
D^o Ditto, the ſame.
E. Earl.
E. g. *or* ex. gr. *exempli gratiâ*, or, for Example.
F. R. S. Fellow of the Royal Society.
Hn^ble Honourable.
Id. *idem*, the ſame.
Ibid. *ibidem*, in the ſame Place.
I H S. Jeſus, *the three firſt Greek Letters of the Name.*
I. N. R. I. Jeſus of *Nazareth* (*Rex*, or) King of the *Jews*.
J. D. *Juris Doctor*, Doctor of the Law.
K. King.
K^m Kingdom.
K^t *or* Kn^t Knight.
L. *or* Ld. Lord.
L. C. J. Lord Chief-Juſtice.
Ldp. *or* Lp. Lordſhip.
La^p. Ladyſhip.
L L. D. *Legum Doctor*, Doctor of the Laws.
M. Marqueſs.
M. A. Maſter of Arts.
Math. Mathematicks.
M. D. *Medicinæ Doctor*, Doctor in Phyſick
M^r Maſter.
M^rs Miſtreſs.
MS. Manuſcript.
MSs. Manuſcripts.
M. S. *Memoriæ Sacrum*, or, Sacred to the Memory.
N. B. *Nota benè*, mark well.
N. S. New Style.
O. S. Old Style.
Pen. or *Penult.* laſt ſave one.
Per Cent. by the Hundred.
P. G. Profeſſor *in* Greſham *College*; as M. of Muſic. A. of Aſtronomy, *&c.*

P. S.

P. S. Poſtſcript.
q. d. *quaſi dicat*, as if he ſhou'd ſay.
Q. Queen, *or* Queſtion.
R. *Rex*, King, or *Regina*, Queen; as W. R. King *William*. A. R. Queen *Anne*. C. R. II. King *Charles* the Second.
Rev^d. Reverend.
R^t Right, as R^t W^pfull Right Worſhipfull, *or* R^t Honble Right Honourable.
S. *or* St Saint.
S S. T. *Sacroſancta Theologia*, Holy Divinity.
S. T. P. Profeſſor, *or* Doctor in Divinity.
S. Sc. Holy *or* Sacred Scripture.
Sc. *Scilicet*, to wit; *or* that is.
Sh. Shire.
Sr Sir.
Ult. *ultimus*, laſt.
v. *vide*, ſee.
(viz.) *videlicet*, or, that is.
v. g. *verbi gratia*, for Example.
W^p Worſhip.
W^pfull Worſhipfull.
& *&* *et*, and.
&c. *&c. et cetera*, and ſo forth.

There are many other Contractions that are uſed both in Print and Writing, which may be reduced to theſe general Heads.

1. Titles and Characters of Men; as *Adm^ll* Admiral; *Bar^t* Baronet; *Capt.* Captain; *Coll.* Colonel; *Eſq;* Eſquire; *Genl* General; *Gent.* Gentleman; *Philomath.* Philomathematicus, or a Lover of Mathematicks; *Prof.* Profeſſor.

2. Proper Names of Persons and Places; as *Abr.* Abraham; *Geo.* George; *Wm* William; *Lond.* London; *Southton*, Southampton, *&c.*

3. Books of the Bible, as *Gen.* Genesis, *Ex.* Exodus, *&c.*

4. Months; as *Jan.* January, *Feb.* February, *Sept^r* September, *&c.*

5. Winds; *N.* North, *S.* South, *E.* East, *W.* West; *N. N. E.* North North-East, *W. b. S.* West and by South.

6. Parts of Books; as *Ch.* or *Chap.* Chapter; *S.* or *Sect.* Section; *pa.* or *p.* Page; *l.* Line; *v.* Verse; *Qu.* Question; *Ans.* Answer; *Obj.* Objection; *Sol.* Solution, or Answer; *Ep.* Epistle; *Doct.* Doctrine; *Obs.* Observation; *Expl.* Explication, *&c.*

7. Inscriptions on Coyn or Money, and on Medals; as GEORGIVS. D. G. M. BR. FR. ET HIB. REX. F. D. that is, *Georgius Dei Gratiâ Magnæ Britanniæ, Franciæ & Hiberniæ Rex, Fidei Defensor.* GEORGE, by the Grace of God, King of Great-Britain, France, and Ireland, Defender of the Faith.

And on the Reverse;

BRVN. ET L. DVX. S. R. I. A. TH. ET EL. 1720. that is, *Brunswigæ & Lunenburgæ Dux, Sacri Romani Imperii Archi-Thesaurarius & Elector.* 1720. Duke of Brunswick and Lunenburg, High Treasurer and Elector of the Sacred Roman Empire. 1720.

TABLE

TABLE XII.

A Table of Contractions uſed only in Writing, but ſcarce ever in Print in our Age.

Acc^{t} Account.
Ag^{t} againſt.
Adm^{r} Adminiſtrator.
C^{r} Creditor.
Com^{r} Commiſſioner.
Dd. deliver'd.
D^{r} *for* Debtor.
Exec^{r} Executor.
Hon^{d} Honoured.
Jno John.
L^{r} Letter.
L. J. C. Lord Jeſus Chriſt.
Ma^{m} Madam.
M^{ty} Majeſty.
P^{d} paid.
q^{t} containing.
R$\overline{cd}$. received.
Servt Servant.
Sd ſaid.
wth with.
w^{n} when.
wch which.
w^{t} what.
y^{e} the.
y^{t} that.
y^{is} this.
y^{r} your.
X^{t} Chriſt.
Xtian, Chriſtian.
Xmaſs, Chriſtmaſs.

m^{t}: is written often for *ment*, at the End of a Word, as *Inſtrum^{t}*: *Commandm^{t}*: and *t* ſet a little above the laſt Letter, with a *Colon* under it, ſtands for *ant* or *ent*, in many other Words alſo; as *Coven^{t}*: *Covenant*, *Obed^{t}*: *Obedient*, &c.

$\overline{con}$, with a Line or Daſh over it, goes for *tion*, at the end of a Word, as *Condicon*, Condition.

A Dash or Line over any Vowel, stands for *n* or *m*, thus, *Cōon* for *Common*, *Wāt* for *Want*, *Cōet* for *Comment*.

Note, Some of these Contractions are used in Books that are printed on particular Subjects, as *Execrs*, *Admrs*, &c. in Law-Books. *Dr*, *Cr*, *Acct*, in Books of Merchandize; but seldom in other Authors.

See more in the fourteenth Table.

TABLE XIII.

A Table of Numbers and Figures.

NUmbers are usually expressed either by these Seven Roman Capital Letters, I. V. X. L. C. D. M. which are called *Numerals*; or by these Ten Characters, (*viz.*) 1, 2, 3, 4, 5, 6, 7, 8, 9, which are called *Figures*, and 0, which is a *Cypher*.

Their Signification.

I. One.	1. One.
V. Five.	2. Two.
X. Ten.	3. Three.
L. Fifty.	4. Four.
C. One Hundred.	5. Five.
D. Five Hundred.	6. Six.
M. a Thousand.	7. Seven.
	8. Eight.
	9. Nine.
	0. Nothing.

Ob-

Obſerve concerning the *Numeral Letters*, that if a leſs *Numeral Letter* be placed before a greater, it takes away from the greater ſo much as the leſſer ſtands for: but being placed after a greater, it adds ſo much to it as the leſſer ſtands for: as the Letter V ſtands for *Five*; but having I. placed before it, it takes *One* from it, and makes both ſtand but for *Four*, thus IV. But I. being ſet after V, it adds *One* to it, and makes it *Six* VI. Take notice of theſe Examples.

IV. Four.	V. Five.	VI. Six.
IX. Nine.	X. Ten.	XI. Eleven.
XL. Forty.	L. Fifty.	LX. Sixty.
XC. Ninety.	C. Hundred.	CX. Hundred & ten.

Obſerve concerning the *Characters* or *Figures*, that *Cyphers* at the right-hand of *Figures* increaſe their value ten times, as 1, One, 10 Ten, 100 Hundred, 7 Seven, 7000 Seven Thouſand: but at the left-hand they ſignify nothing at all, as 01, 001, make but *One*, 0002 is but *Two*.

A Figure at every Remove from the right-hand, encreaſes its Value ten times, as 9 *Nine*, 98 *Ninety-eight*, 987 *Nine-hundred-eighty-ſeven*.

1. One	I.
2. Two	II.
3. Three	III.
4. Four	IV.
5. Five	V.
6. Six	VI.
7. Seven	VII.
8. Eight	VIII.
9. Nine	IX.
10. Ten	X.
11. Eleven	XI.
12. Twelve	XII.
13. Thirteen	XIII.
14. Fourteen.	XIV.
15. Fifteen	XV.
16. Sixteen	XVI.
17. Seventeen	XVII.
18. Eighteen	XVIII.
19. Nineteen	XIX.
20. Twenty	XX.
21. Twenty-one.	XXI.
22. Twenty-two	XXII.
23. Twenty-three.	XXIII.
24. Twenty-four.	XXIV.
25. Twenty-five.	XXV.
26. Twenty-six.	XXVI.
27. Twenty-seven.	XXVII.
28. Twenty-eight.	XXVIII.
29. Twenty-nine.	XXIX.
30. Thirty	XXX.
40. Forty	XL.
50. Fifty	L.

Note here that the Numbers are sometimes expreſs'd by ſmall Roman Letters, as i. *one*, ii. *two*, xvi. *ſixteen*, lxxviii. *Seventy-eight*, &c.

60.

60. Sixty	LX.
70. Seventy	LXX.
80. Eighty	LXXX.
90. Ninety	XC.
100. One Hundred.	C.
200. Two Hundred	CC.
300. Three Hundred	CCC.
400. Four Hundred	CCCC.
500. Five Hundred	D. or IↃ.
600. Six Hundred	DC. or IↃC.
700. Seven Hundred	DCC. or IↃCC.
800. Eight Hundred	DCCC. or IↃCCC.
900. Nine Hundred	DCCCC or IↃCCCC.
1000. One Thouſand	M or CIↃ.
1720.	M DCC XX. One Thouſand Seven-hundred and twenty.

Note that where Books, Chapters, Sections, and Verſes are cited, the *Numeral Letters* are generally uſed to ſignify the Book or Chapter, and the *Figures* to ſignify the Sections, Verſes, or ſmaller Parts; as *Exod.* xii. 17. Exodus, *the twelfth Chapter, and the ſeventeenth Verſe.* So *B.* IX. *Sect.* 24. ſignifies *Book the Ninth,* and *the twenty-fourth Section.*

Figures are alſo uſed to expreſs the Things following, (*viz.*)

1. The Order or Succeſſion of Things, as 1*ſt*, 2*d*, 3*d*, 4*th*, 10*th*, 39*th*, *firſt*, *ſecond*, *third*, &c.
2. The Fractions or Parts of a Thing, as $\frac{1}{2}$ *one half*, $\frac{1}{3}$ *one third part*, $\frac{1}{4}$ *one fourth*, or *quarter*; $\frac{2}{3}$ *two thirds*, $\frac{3}{4}$ *three quarters*, $\frac{5}{8}$ *five eighths*, &c.
3. The Numbers of Action, as 2^ce *twice*, 3^ce *thrice.*

4. The

4. The Size of Books, as 4to *Quarto*, 8° *Octavo*, 12° *Duodecimo* or Twelves, 24° *Twenty-fours.*
5. The Months, as 7^br *September*, 8^br *October*, 9^br *November*, 10^br *December.*

TABLE XIV.

A Table of Letters and other Marks used for whole Words in Money, Weights, Measures, &c.

Letters and Marks.

In Money.

l. a Pound, or 20 Shil.
s. or ſ. a Shilling, or 12 Pence.
d. a Peny, or 4 Farthings.
q. a Farthing, *or thus,*
¼ One Farthing.
½ An Half-peny.
¾ Three Farthings.
8 *l.* 16 *s.* 7*d* ¼. Eight Pound, ſixteen Shil. and ſeven-pence Farthing.

Common Weights and Meaſures.

C. an Hundred Weight.
q. a Quarter of an Hundred.
℔. a Pound.
oz. an Ounce.
pwt. Penyweight.
hhd. Hogſhead.
gal. Gallon.
yd. Yard.
nl. Nail.
mo. Month.
d. Day.
h. Hour.
m. Minute.

Apothecaries Weights and Meaſures.

℔. Pound or Pint.
℥ Ounce.
ʒ Dram *or* Drachm.
℈ Scruple.
gr. Grain.
ſs. half. ℥ii.

℥ii. two Ounces.
℈iv. four Scruples.
℈iſs. One Dram and a half.
gt. Drop.
m. Handful.
ana. equal Quantity.

Numbers.

6 + 2 ſix *more* two, or ſix *encreaſed by* two.

6 — 2 ſix *leſs* two, or ſix *leſſen'd by* two.

6 × 2 ſix *multiply'd by* two.

$\frac{6}{2}$ ſix *divided by* two.

6 = 3 + 3 ſix *is equal to* three *more* three.

The Seven Wandring Stars, call'd The Seven Planets.

☉ The Sun.
☽ The Moon.
♄ Saturn.
♃ Jupiter, *or* Jove.
♂ Mars.
♀ Venus.
☿ Mercury.

But by the beſt Philoſophers in our Age, the *Sun* is ſuppoſed to reſt in the Centre, and that the *Earth* is a Planet, and then is ſometimes marked thus ♁

According to the Vulgar Philoſophy, the Planets may be thus deſcribed in their Order.

The *Earth*, the Centre of the World,
Sees all the Planets round her hurl'd;
The *Moon* keeps always near:
Then *Merc'ry*, *Venus* and the *Sun*,
And *Mars* and *Jove* their Circuits run,
And *Saturn*'s higheſt Sphere.

Or

Or thus, *according to the new Philosophy.*

First *Saturn*, *Jupiter*, and *Mars*,
Then rolls the *Earth* among the Stars,
And round the *Earth* the *Moon*:
Venus and *Mercury* are next,
The *Sun* is in the Centre fixt,
And makes a glorious Noon.

The Twelve heavenly Signs or Constellations, or Companies of fixed Stars, thro which the Sun passes in a Year.

♈ *Aries*, or the Ram.
♉ *Taurus*, the Bull.
♊ *Gemini*, the Twins.
♋ *Cancer*, the Crab.
♌ *Leo*, the Lion.
♍ *Virgo*, the Virgin.
♎ *Libra*, the Scales.
♏ *Scorpio*, the Scorpion.
♐ *Sagittarius*, the Archer.
♑ *Capricornus*, the Sea-Goat.
♒ *Aquarius*, the Water-Pot.
♓ *Pisces*, the Fishes.

The Twelve Signs may be thus described.

The *Ram*, the *Bull*, the heavenly *Twins*,
And next the *Crab* the *Lion* shines,
The *Virgin* and the *Scales*:

The

The *Scorpion*, *Archer*, and *Sea-Goat*,
The Man that holds the *Water-pot*,
And *Fiſh* with glittering Tails.

The Laſt TABLE.

I Perſuade myſelf that I ſhall gratify many of my Readers, by inſerting here ſeveral Copies compoſed for the Uſe of Children at the Writing-School.

I. *Copies containing Moral Inſtructions, beginning with every Letter of the Alphabet.*

ATtend the advice Of the old and the wiſe.

Be not angry nor fret, But forgive and forget.

Can you think it no ill, To pilfer and ſteal?

Do the thing you are bid, Nor be ſullen when chid.

Envy none for their wealth, Or their honour or health.

Fear, worſhip, and love, The great God above.

Grow quiet and eaſy, When fools try to teize ye.

Honour father and mother, Love ſiſter and brother.

It is dangerous folly, To jeſt with things holy.

Keep your books without blot, And your Clothes without ſpot.

Let your hands do no wrong, Nor back-bite with your tongue.

Make haſte to obey, Nor diſpute or delay.

Never ſtay within hearing Of curſing and ſwearing.

Offer God all the prime Of your ſtrength and your time.

Provoke not the poor, Tho he lie at your door.

Quaſh all evil thoughts, And mourn for your faults.

Remember the lyar Has his part in hell-fire.

Shun the wicked and rude, But converſe with the good.

Tranſ-

Tranſgreſs not the rule, Or at home, or at ſchool.

Vie ſtill with the beſt, And excel all the reſt.

When you are at your play, Take heed what you ſay.

X Excuſe, but with truth, The follies of youth.

Yield a little for peace, And let quarrelling ceaſe.

Zeal and charity join'd, Make you pious and kind.

Note, *The Letter* X *begins no Engliſh Word, ſo that we muſt begin that Line with* Ex, *unleſs the Reader will chuſe this inſtead of it,* (viz.)

X is ſuch a croſs letter, Balks my Morals and Metre.

II. *Copies containing the whole Alphabet, or the Twenty-four Letters.*

Knowledge ſhall be promoted by frequent exercize.

Happy hours are quickly follow'd by amazing vexations.

Quick-ſighted men by exercize will gain perfection.

A dazling triumph quickly flown, Is but a gay vexation.

III. *Copies compoſed of ſhort Letters to teach to write even with eaſe.*

Virtue in an eminent ſtation raiſes our eſteem.

Art comes in to imitate or aſſiſt nature.

Our moſt virtuous actions are not meritorious.

Converſation is a ſweet entertainment to wiſe-men.

Some inconveniencies await our eaſieſt moments.

A covetous, or an envious man, is never at reſt.

In Verſe.

Aſtronomers can trace A comet's various race.

Nor ſnow, nor ice, nor rain, Were ever ſent in vain.

No meaner creatures can Converſe or act as man.

Here no man is ſecure To ſin or mourn no more.

THE CONCLUSION.

IT may not be amiſs to conclude this little Book with a ſhort View of the unſpeakable Advantages of *Reading* and *Writing*.

The Knowledge of *Letters* is one of the greateſt Bleſſings that ever God beſtowed on the Children of Men. By this means we preſerve for our own Uſe, through all our Lives, what our Memory would have loſt in a few Days, and lay up a rich Treaſure of Knowledge for thoſe that ſhall come after us.

By the *Arts of Reading* and *Writing*, we can ſit at home and acquaint ourſelves what is done in all the diſtant Parts of the World, and find what our Fathers did long ago in the firſt Ages of Mankind. By this means

a *Briton* holds Correſpondence with his Friend in *America* or *Japan*, and manages all his Traffick. We learn by this means how the *old Romans* lived, how the *Jews* worſhipped: We learn what *Moſes* wrote, what *Enoch* propheſied, where *Adam* dwelt, and what he did ſoon after the Creation; and thoſe who ſhall live when the Day of Judgment comes, may learn by the ſame means what we now ſpeak, and what we do in *Great-Britain*, or in the Land of *China*.

In ſhort, the *Art of Letters* does, as it were, revive all the paſt Ages of Men, and ſet them at once upon the Stage; and brings all the Nations from afar, and gives them, as it were, a general Interview: ſo that the moſt diſtant Nations, and diſtant Ages of Mankind, may converſe together, and grow into Acquaintance.

But the greateſt Bleſſing of all, is the Knowledge of the *Holy Scripture*, wherein God has appointed his Servants in antient Times to write down the Diſcoveries which he has made of his Power and Juſtice, his Providence and his Grace, that we who live near the end of Time may learn the way to Heaven and everlaſting Happineſs.

Thus *Letters* give us a ſort of Immortality in this World, and they are given us in the Word of God to ſupport our immortal Hopes in the next.

Thoſe

Thoſe therefore who wilfully neglect this ſort of Knowledge, and deſpiſe the *Art of Letters*, need no heavier Curſe or Puniſhment than what they chuſe for themſelves, (*viz.*) *To live and die in Ignorance both of the Things of God and Man.*

If the Terror of ſuch a Thought, will not awaken the Slothful to ſeek ſo much acquaintance with their *Mother-Tongue*, as may render them capable of ſome of the Advantages here deſcribed; I know not where to find a *Perſuaſive* that ſhall work upon Souls, that are ſunk down ſo far into brutal Stupidity, and ſo unworthy of a reaſonable Nature.

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